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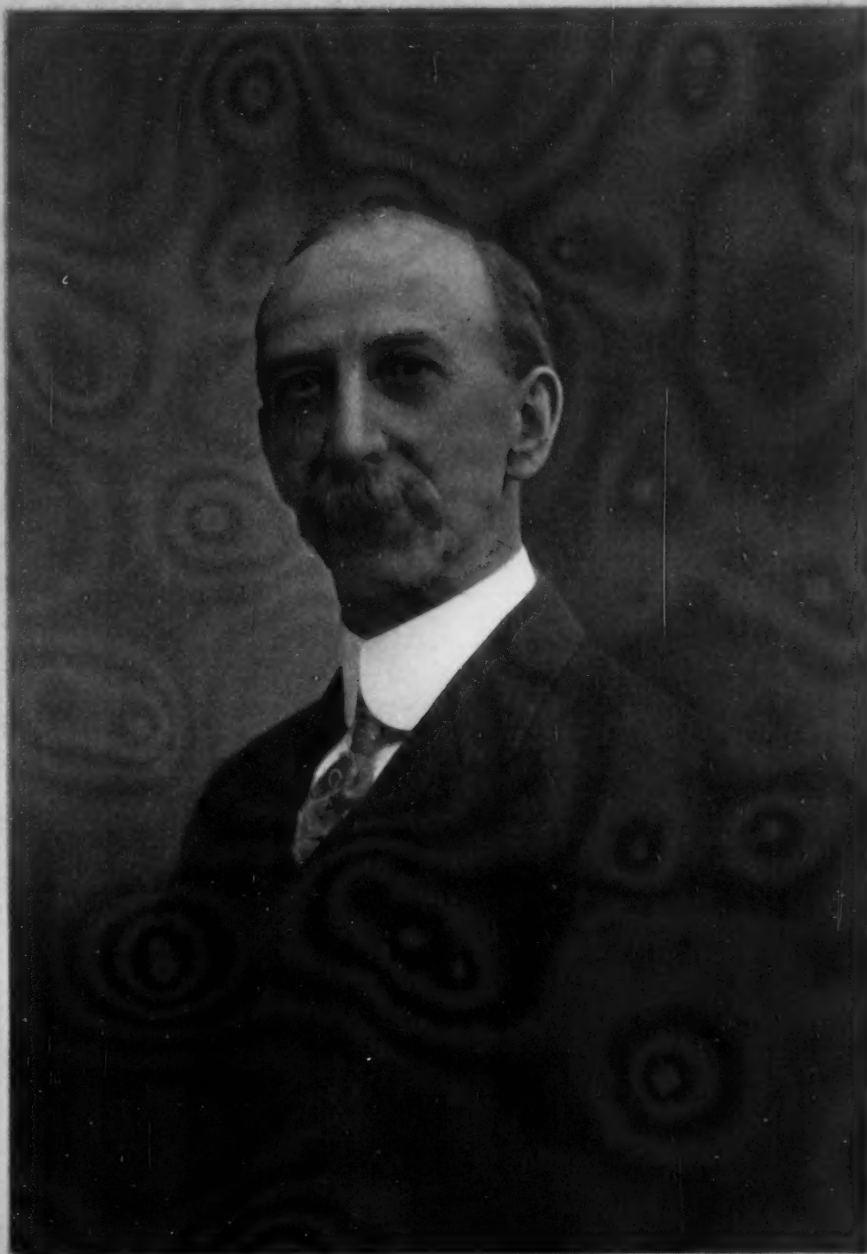
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BY THE EDITOR.

PARIS, May 2, 1910.

WHAT will prove an important operatic matter is the recent engagement on the part of Thomas Quinlan, the London manager of the Beecham and other significant interests, of Gloria Mignon, the daughter and pupil of Emma Nevada. This talented young singer, polyglot artist, musician and actress, who has already achieved success in Portugal, Spain and Italy, was engaged a few weeks ago by Mr. Quinlan in Florence, Leoncavallo playing the accompaniments of the test scenes and arias, which took place at one of the theaters. Gloria Mignon will be heard in London and probably will make her debut in the "Barbiere" and a musical world will hear artistic singing. The term of the contract is for three years.

Paris-New York.

Covent Garden will not permit Frau Destinn to sing at the Metropolitan Opera House performances here, considering the Metropolitan season an invasion of its domain. As "Aida" is announced for the opening, Madame Noria may be cast for the role. The announced prices may prove prohibitory even as to our Americans, especially as Roosevelt has departed and as they know the Metropolitan Company. Seats are to cost \$12, equal to sixty francs, and six seated small Chatelet Theater boxes, most crowded and uncomfortable, 500 francs per. If the performances are found crowded for money some persons will, most properly, be charged with not understanding Paris conditions. Nothing has ever been tried as high as these figures.

The Absorption.

The elimination of the Manhattan Opera competition has not created much talk here, simply because the contracts for production and material were transferred to the older and larger institution. No publisher has, as yet, declared the transfers illegal. Strange, isn't it? Were they transferable? There seems to be a feeling here that they were absolutely non-transferable; neither were the contracts with the artists transferable. How then could they be transferred? Because all parties considered themselves as progressing. However, if Hammerstein, with all the enormous, overwhelming, international advertising of French operas,

could not avoid losses on them, and if the New Theater lost thousands per week on French opera, is it possible that the Metropolitan will attempt to turn public favor toward these operas? Even with Garden, Renaud and a half dozen big French singers, losses only were recorded by the enterprising, gambling, speculative, plunging Hammerstein, nervy to the end. If he could not make a dollar; if he had to lose money on this kind of opera given in New York; if Delna and Clement and others could not save the Metropolitan French season in New York, does any one with a reasoning apparatus expect the Metropolitan to follow Hammerstein's losing French proposition? Can Gatti-Casazza be expected to add to his repertory operas that will, even before presentation, merely on contemplation based on their past losses, make his budget a tremendous deficit? Certain it is that the people at the head of the Metropolitan Opera are not, with their eyes wide open, going to offer to New York what it has eloquently declined through an abstention, amounting to definite rejection.

No; with Hammerstein's retirement this flash in the pan is over. It was tried; it was received with enthusiasm by the New York deadheads, and Hammerstein can prove that even the New York French colony did not support his French enterprise. We are not French at all and our Gallic sympathies do not run to the music end, for despite the Debussy and Charpentier successes at the Manhattan, these and other French works did not draw sympathetically. They could not be sung as they ought to be sung, on account of our traditional New York opera condition with its vocal stars. In other words, New York wants the great singers and the great singers are not French and do not sing French operas.

Hammerstein negotiated to the last minute and he had Giachetti—one of the two singers (sisters) of that name—here for the purpose of offering her a New York engagement, for no other reason than that she is the wife of Caruso, although separated from him. She has been singing at the Khedival Opera House, Alexandria, Egypt, and at the Carlo Felice, Genoa, and is in steady demand in certain Italian opera houses. The sensation expected was to depend upon art in the shape of Caruso, unnerved, singing at the Metropolitan, and his wife, with nerve, singing at the Manhattan. These matters having become inert now, Hammerstein is doing his best to see to it that the Metropolitan Opera House should engage some of his aids and has promised to Coini, his efficient stage manager, the stage management of the Philadelphia Opera House; to others similar prom-

ises have been made, but there can be no delivery of the goods if there is no definite understanding.

The tremendous cost of running opera at the Metropolitan will prevent, now that additional investments have increased the cost,

(a) Any engagements of new or additional artists not absolutely essential.

(b) Any productions of French operas that could not save the Manhattan or any singers formerly at that house who could not draw.

(c) Any contracts for Manhattan opera rights at any figure above Hammerstein's prices.

(d) Mary Garden, Farrar and Destinn on the same stage.

(e) The installation of any special operas for the purpose of placating Parisian singers and publishers in order to secure the red ribbon at the expense of the American public. It would not support these kinds of things at the Manhattan; at the large Metropolitan they are out of place; at the New Theater they cannot draw at all.

We do not appreciate French diction in New York; our people know nothing about English diction and it is not studied. What, then, can we expect in the shape of appreciation of the diction of a foreign tongue? We are accustomed to the music dramas of Richard Wagner, but not to German opera, but we want a sensational Carmen, not a vulgar picture like Gay's; a sensational but artistic Carmen and fiery, hot blooded Santuzzas, and high C tenors, together with coloratura singers, for the old Italian operas, and one or two big dramatic sopranos for "Aida," and an attractive, dressy, fashionable Tosca. "Falstaff"? No, that requires too much musical intellect, and there are no high C roles and no pyrotechnical soprano roles. There are Tetrzzini and Dalmores and Sammarco and the Italians who sang at the Manhattan—as the choice. There will be no French operas because the tickets for these would be offered by the speculators to late comers at from one to three dollars, and the Metropolitan directors are very tired of this.

Art for Art's.

Frequently during the past years has the motto come from Hammerstein over his signature and orally uttered from his stage that he was engaged in this opera matter for art's sake only, and we have told him, as the great world knew it to be, that he could not maintain a business enterprise requiring a double entry system of booking in order to reach a proper balance on any such fickle basis. Any singer going about doing it for art's sake will have no audience. A music publisher issuing scores for art's sake takes his chances with the poor house through the medium of bankruptcy. All enterprises requiring money are business enterprises and must be met by mercantile rules and methods, or close up. Hammerstein found, as he must have known, that there could be no success in art for art's sake and, considering his relations to the musical art there was no justification for him to make the claim. Above all this, however, he did not perceive that opera is no art, that it is merely a fungus growth in music, which could not be made sanitary even with the help of Wagner.

If it had been a principle of art, it could not have been bodily transferred to a business institution, because it could only exist in the personality of the projecting artist and that cannot be transferred. In a question of art could such commercial questions as the following obtrude? How are the lawsuits instituted against Hammerstein transferred to the Metropolitan, if that company could accept or shoulder them? Can the contracts made by the Manhattan be transferred or rejected in toto and if the Metropolitan considers certain Manhattan contracts useless, of no value, or if the parties thereto refuse to be transferred, and if they sue Hammer-

stein, does the Metropolitan accept service for Hammerstein; and if Hammerstein loses suits, who pays? As it is all art for art's sake, these questions should be dismissed first.

Furthermore, the purchase of Hammerstein's interest might be an incentive for others, with capital, to go into the grand opera business on a larger scale in New York and America, it being assumed that a sale can subsequently be made to the Metropolitan, which is not in it for art's sake, but for business. Hammerstein himself might be the private partner. If not he, then one of his sons. We say this because some New York papers have already insinuated Hammerstein's possible return to grand opera, overlooking the dignity of Hammerstein, and the value of his word, and thus throwing insults into his very teeth. Mr. Hammerstein is not out of grand opera altogether, for he will act as personal impresario for some of the artists formerly under him, such as D'Alvarez, the mezzo; Beck, the baritone, and a few of the better known Manhattan artists; but to suggest that he will again be a competitor of the Metropolitan is to accuse him of bad

then it was denounced for telling the truth.*—Did Jean sing here?

We New Yorkers want sensation. Mary Garden acted sensationally. That was a temporary Manhattan sensation. Tetrzzini, traditional Italian high soprano, with splendid vocaltechnics, was the other. Renaud was limited to his acting and could only help along with Garden. The operas as operas? Never. Not one-fiftieth of the audience knew or cared to know. It was always the singer. The one exception was the tremendously sensational advance work of the Richard Strauss operas, and Strauss operas have a merit far beyond most in that they force attention through a plot that attracts the present limitations of intellectual perversity. The music is understood only by the liberal, wide awake, absorbing modern musical mind that can appreciate and adopt relative values. This is due to the remarkable fact that Strauss' opera music is absolute as music. Debussy is also on the same line of advanced action, but we are not Gallic and cannot as rapidly absorb it as we can the traditional German formula.

These are my humble analyses of the conditions.

In Germany.

The Germans, of course, did the proper thing to attract us by hissing and denouncing Nevin's American opera on its debut occasion at the Berlin Royal Opera House. Americans will now flow into Germany in larger numbers than ever, for we, like all youngsters, respect those who spank us. Nothing is so imposing to the American mind as the authority that understands how to punish, and do so severely, especially when we are the victims. The Germans lose no opportunity in expressing their dislike of our people and our institutions; not to great intellects, but the average German, and the musical German in particular. We are the money nation and the great thing with us is our American dollar through which we accomplish everything—except art and music. These are beyond the reach of our dollar and to prove it, any American music is to be shown as a mere amateur effort. That is one effective method of compelling American respect, and henceforth more Americans will visit Berlin and Germany than ever before; for it is possible that the German judgment is correct; we will endorse it now if it is correct.

Let us admit that, like other unheard operas of American origin, Nevin's opera was overloaded and handicapped with such powerful reclame that too much was expected and that also proved some of its undoing, particularly in Berlin. For a year, the cables have been telling us through the daily American papers so much about this opera that Verdi, Bellini and Wagner, combined in one work, could not have satisfied the appetite generated; it was all understood in advance and the success was complete even before the ink on the score was dry. This gave the opposition the opportunity it looked for, and no matter what Nevin may have been able to accomplish he never could have saved his work from the tornado of envy that had been gradually accumulating its force to overwhelm him. It was all very bad



GLORIA MIGNON NEVADA,
As Rosina, in the "Barber of Seville."

faith and this involves an insult which he will, no doubt, resent.

He did many things for which opera people should thank him, and he absolutely demonstrated that French operas and artists cannot expect financial support in an English speaking business community that refuses support to opera in English. The only opera possible in New York is one based absolutely, impregnably on high C Italian opera singers and big coloratura singers and it is never the opera; it is always the star that draws. Never mind the language; New York does not know which language is used at the time being. It is not listening to language or music or even opera; it is only to high notes that it is listening; it hears no others. And these high notes emanate from Italian throats or singers schooled in the Italian, not the French studio. Name any great successes of French opera or French opera singers, such as were not Latinized in Italy. De Reszke? Italian from beginning to end. In how many French operas, except Gounod, which, like Meyerbeer, is laid on Italian lines with a high C in "Salve Dimora," which Jean transposed down to A flat, although the only paper in America that ever said so was THE MUSICAL COURIER, and

*It was no crime for Jean to have transposed a third below; it was no crime for him to have sung Rhadames without the "Celeste Aida" aria; it was no crime for Eames to transpose down in the same opera; it was no crime for Sembrich to transpose whole sections a full tone down. But it was denounced as a crime when this paper stated these things as they occurred. No matter how readily THE MUSICAL COURIER, for years, had been acclaiming the art of these singers, the moment it called attention to these vocal tricks it became a criminal sheet and its editor became a hunc man, although the huncing, as we delight to call it in America, was done when our audiences were applauding high C's while the singers were holding on to B's and B flats. All the kindness and consideration shown in these singers for dozens of years past were swept aside in the flow of vituperation following any analysis of errors or of musical wrongdoing. But that only helped along the good cause, and after our fearless expose of such conditions they were always, for a time being, remedied. No harm was done anyway, for our end never lost its good humor, because, after all, opera was and is a joke, a huge joke, and anyone who takes it seriously should be punished seriously by being incapacitated from ever seeing the joke.

musical politics, but it worked in the hands of the always ready enemy.

As these columns have repeatedly stated, the American opera will never arrive through advance promises or through the channel of anticipated exploitation; nor will it come from the source paid to write it, nor will it come from any one identified with cheap American horseplay, comic opera elements, nor will it come from the homes of the Lambs or Friars or Elks or any such popular institutions existing for other and most benevolent purposes. It will come from the American who has no other aim except the inward impulse, the artistic momentum, that compels its creation without any expectation other than the irresistible desire to do something for the sake of doing it; the American composer who will write the first American grand opera to become known to history will compose it because he cannot avoid it, and no one will know anything about it until it has been made a complete artistic work.

Miscellaneous.

In addition to the announced music festivals to take place in Germany there is one more at Baden-

Baden, this time to be conducted by Fritz Steinbach. It is a Brahms Festival to be celebrated from May 19 to 22.

Madame Patti's husband, Baron Cederström has just received his aviator license and will hereafter soar on high. He is said to be a gifted manipulator of the flying machine.

Mr. and Mrs. Nikisch arrived at Davos Platz, Switzerland, where Mr. Nikisch is resting after a Russian tour and prior to his London concerts, beginning May 13.

Macmillen, the American violin virtuoso, is playing here at some of the ultra-musical functions. He is achieving the kind of success that weighs with the musical world, and his position in the French capital is such as to make America proud of its artists.

Clementi de Macchi, head of the National Opera Company, is in Turin to begin his Italian opera sea-

son 1910 and he has secured the well known Reggio orchestra for his Turin performances. After the Turin season at the Carignano he will open the regular Roman season at the Teatro Nazionale in that city, this being his fourth Roman season. The singers from America who are members of his companies, secure a valuable training in the old and modern repertory and enter their career under auspices sought for all the time, but rarely attained. It seems to me that the American singing teacher who desires to prove to his community and to his pupils that his or her methods are the proper ones can do so, at once, by arranging an appearance of pupils who have attained efficiency, through de Macchi's National Opera Company and its Italian performances. It is the one practical opening for American pupils under proper auspices and free from those heartburns and personal offences so frequently associated with European opera debuts. I understand that de Macchi, knowing our institutions through his long residence in New York thoroughly, has declared himself desirous to give public credit to every teacher whose pupil makes a successful debut in Italy.

BLUMENBERG.

Dr. Wüllner's Pacific Coast Triumphs.

Some strong press notices of Dr. Ludwig Wüllner's recent triumphs in San Francisco and vicinity are herewith given, as they are exceedingly interesting and once more demonstrate the discriminating ability of San Francisco and neighboring communities, where true art is appreciated:

GIVES WONDERFUL INTERPRETATION.

... He fascinates, enraptures, astonishes and yet it is not easy to say how he does this or why. For every swift and varying emotion he has a different expression. Taken together, Wüllner and Bos are the two greatest male figures on the concert stage, because each interprets without blemish in a way the unmusical ear and eye can appreciate, understand and enjoy, at the same time giving ecstasy and ebullition to the trained musician. At the end of the program he was recalled seven times, finally responding with an encore.—San Francisco Chronicle, May 2, 1910.

NOTED SINGER IS GREAT ARTIST.

... The audience that greeted him was very large and most enthusiastically appreciative. Dr. Wüllner is not only a very great singer, but an intellectual revelator of the highest quality as well. It is not only in these great dramatic compositions that Dr. Wüllner's marvelous power is manifested—the exquisite sentiments of love songs and the dainty trout song lacks nothing of their tender grace and sweet beauty in his singing of them. The entire program was a splendid accumulative delight.—Palo Alto Times, April 30, 1910.

A PROGRAM OF MASTER SONGS INTERPRETED BY A MASTER SINGER.

To call Dr. Wüllner a great song interpreter is to use a hackneyed term. Whoever understands all that this great artist puts into his work would call him a great soul singer. We have heard Dr. Wüllner referred to as "the singer without a voice," but the gentleman has a voice and a good one too; and what is more to the point his voice is backed up with brains, poetic appreciation and dramatic power. Conrad V. Bos, at the piano, was more than a delight. He was perfection personified.—San Jose Mercury, April 27, 1910.

DELIGHTS TWO THOUSAND PERSONS WITH RECITAL.

Dr. Wüllner gave his powerfully dramatic recitation of "Das Hexenlied" at the Hearst Greek Theater yesterday afternoon before an audience of more than two thousand persons, and it was the first California hearing of this great poem of the popular Von Wildenbruch. Mr. Bos, at the piano, played the brief prelude, while Dr. Wüllner held the audience in rapt expectant attention by means of one of his marvelous poses. Then Wüllner took up the first stanza in the story of "Brother Medardus," the Witch song and the Witch, and for twenty splendidly delivered lines there was no accompaniment. Then voice and piano preceded together with varying intervals of silence for each through the performance that occupied about half an hour. The music, artfully subordinated to the poem, was appropriate and expressive at all times. After the Schumann's "Frühlingsnacht," at the end of the second part of the program, a little girl ran upon the stage with a laurel wreath for Wüllner and a bunch of roses for Bos, and the applause of the audience showed that this expression of sentiment was generally approved.—San Francisco Examiner, May 4, 1910.

WÜLLNER AT GREEK THEATER.

Ludwig Wüllner is the only artist I have yet heard at the Greek Theater who entirely traverses the spaces from stage to farthest seat. He sings intimately into individual ears, and thrills as though he had but an audience of one, and that one himself. Surrounded by the inspiring panorama of trees and grass and sky, and cloud and sun, he becomes not so much an impersonal spokesman of art as the living and breathing personification of the dream children who live in the verses of his songs. The disadvantages of size and distance and telescopic vision he overcomes by the bigness of his own personality; his artistic ego, so to say; and the glory of the daylight, the sunshine, waving trees and bird song which his own awakens are all advantages reinforcing his art and giving it a frame, a setting, into which he seems to fit like a Rodin statue in its niche. Wüllner's ability to project himself into the mood of his poems was never so apparent to me as yesterday. Whether he sang the frightened words of the child chased by the Erlking or the words of the monster himself; whether he spoke for the minstrel rat catcher in Wolf's "Der Rattenfänger," or sang the chant of the monk or the songs of the gay knights in Schubert's "Kreuzzug,"

he was what he pretended to be in voice and manner. Whether that he pure singing or not makes no difference—it is art in one of its finest manifestations.—San Francisco Call, May 4, 1910.

Bisbee Pupils' Concert.

Genevieve Bisbee pupils, showing the children's and advanced work, gave a two hour affair at Hotel Plaza last week, which served to display her efforts in effective light. Fifteen children sat on the platform at the beginning, when Miss Bisbee gave an informal talk, also explaining that some had had but one winter's work, others



GENEVIEWE BISBEE'S STUDIO.

two. With Lilian Bonnell and Laura E. Dale, assistants, in charge, interesting things were done. Drawing on blackboards, to piano music, illustrating rhythm; grouping notes into measures; writing a melody (played on the piano) and transposing it on the blackboard in view of the audience, were done by Senona Baruch, Charlotte, Phillips, Elizabeth Locke, Elizabeth Chapin and Margaret Solley. Some of these played little solos or duets, trios or two piano pieces, as well as Helen Hines, Jean Fletcher, Audrey Wack, John Wack, Amalie Baruch, Julia Quaintance, Charles Naegle, Edward Keller and Katherine Lyall. This primary work interested the audience immensely, and each child received hearty applause. Marietta Chapin showed in a Chopin prelude and Mozart minuet the good result of two seasons of careful practice. Laura E. Dale played with facility a portion of the Schumann concerto, Thomas H. Simpson at a second piano. They go May 23 on a tour, visiting college towns, playing solos and ensemble works. Mr. Simpson played the "Rondo Capriccioso" with speed and clearness, and had to repeat the "Turkish March." Charles Naegle and Agnes Keller played with good ensemble, and particularly dainty was the playing of Miss Dale and Mr. Simpson of two-piano pieces. Charles Naegle was quite at ease, in Beethoven's C minor concerto; he has well developed technique and an artistic soul. Little Rose Diamond played the second piano part, with a tone and style quite astonishing. She showed what she could do by playing Weber's "Perpetuum mobile" with fluency, and Kullak's not easy octaves study in E flat, with bravura and was encored. Mr. Simpson closed the program with the first movement of the Grieg concerto, playing with dash and feeling; Miss Bisbee was at the second piano.

The total effect of the affair was that of most thorough preparation, consistent development of the young pianist,

and a thorough grounding of beginners. Miss Bisbee will give a summer course for teachers, embracing all sides of her work, which has taken high place in musical pedagogics. How to interest beginners, get them to practice persistently, think in music, grasp details such as time, tone and touch, and how best to develop them; all this comes within her curriculum.

Bispham at Actors' Fund Fair.

On the opening of the Actors' Fund Fair, David Bispham sang "Daunty Deever" for President Taft, with whom he has been for years acquainted. The President expressed great pleasure at hearing Mr. Bispham and conversed with him at length on music matters in general and the Cincinnati Music Festival in particular. He was anxious to hear Mr. Bispham sing "Mandalay," but time was pressing and it was impossible.

"The Cave Man," in which Mr. Bispham is to appear for the Bohemian Club of San Francisco, at the latter's celebrated Forest Jinks, held among the giant redwoods of Sonoma County, Cal., is a play by Charles K. Field, a nephew of the late Eugene Field. The music is by William J. McCoy, of San Francisco, and not by Edgar Stillman-Kelley, as several papers have erroneously stated. Mr. Kelley is the author of the incidental music to Shakespeare's "Macbeth," which Mr. Bispham intends to produce not only at Bar Harbor early in the summer, but at the Greek Theater of the University of California, Berkeley. During the month of September, Mr. Bispham will take part in the performance of Florida's opera at the Ohio Valley Exposition, in Cincinnati.

Carolyn Beebe Was a Precocious Child.

Carolyn Beebe, the talented young pianist, whose sonata recitals with Edouard Dethier, violinist, have won deserved popularity, has the distinction of having learned to read music when a child without instruction. Even when a small girl, she evinced a passionate fondness for music and she was only three years old when she began to play simple pieces on the piano. After several years of preliminary study, Miss Beebe was placed under the tutelage of Joseph Mosenthal, who, up to the time of his death, took the deepest interest in his talented pupil. Continuing her studies under Paul Tidden, she later went abroad, where Moszkowski and Harold Bauer still further developed her unusual gifts. Like Mr. Dethier, Miss Beebe will fill individual engagements this coming season in addition to joint appearances with the violinist. Both artists are under the management of Loudon Charlton.

Tollefsens at Benefit.

At a concert given by the members of the Allied Arts Association of Brooklyn for the benefit of the Bushwick Hospital, held at the Academy of Music on May 3, Carl H. Tollefsen (violinist) and Augusta Schnabel-Tollefsen (pianist) were featured on the program, the former with "Carmen Fantaisie" (Hubay); the latter with "Valse Caprice" (Strauss-Tausig). Both artists were well received and compelled to respond to encores. Carl Fiqué was the musical director of the occasion, rendering an organ solo. Katherine Fiqué sang an aria from "Der Freischütz."

Stage Director—Now then, Miss O'Hare, more volume. Open your mouth wide and throw yourself right into it.—Puck.



MOTZ ST. 36,
BERLIN, W., MAY 1, 1910

The concert season here has finally come to a close, and an unusually long one it has been, continuing right up to the very last days of April. A few years ago the Berlin musical season closed promptly on April 1; now it has been prolonged a month, and if it keeps on in this way, we may in time have a spring season, as is the case in London. May the shades of Apollo forbid such an issue!

The final concert of the past season occurred on Friday evening, April 29, and it brought us two noted guests from Dresden, Ernst von Schuch and Carl Burrian. With the beautiful spring weather and the awakening of nature in the Thiergarten to lure people out into the open these long pleasant evenings, even two such celebrities as these could not fill the Philharmonie. The concert was only moderately well attended and it was a real bore to sit through Bruckner's sixth symphony. This, the weakest of Bruckner's symphonic creations, would hardly be palatable to the music surfeited public of Berlin, even at the height of the season, and coming thus belated it was doubly tedious. Nor was Von Schuch's reading of it particularly impressive. The great conductor redeemed himself, however, with magnificent performances of the "Oberon" and third "Leonore" overtures. The "Oberon" overture is a specialty of Von Schuch, whose legitimate field, after all, is the opera, and he gave a rendition of the ever-youthful work which, in point of finish and temperament, has not been equalled in Berlin for years. It earned for the renowned conductor a tremendous ovation. Burrian was also received with great warmth. He was in fine fettle and sang an aria from "Dalibor," by Smetana, and lieder by Mahler and Weingartner, infusing into his work great warmth of expression. His high notes were very brilliant and effective.

Leopold Godowsky and Carl Flesch joined forces in giving what proved to be a highly enjoyable concert. The

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two artists played together the Mozart B flat major, the Beethoven C minor and Brahms D minor sonatas for violin and piano. Unfortunately this interesting soirée fell on the evening of the "Poia" première at the Royal Opera, so I was unable to attend, but I have received a very enthusiastic report of the affair. Godowsky's rare musicianship and his wonderful tone admirably fit him for ensemble work of this nature, and Flesch, both as violinist and as artist revealed himself a worthy partner of the illustrious pianist. Charming was their interpretation of Mozart, while Beethoven and Brahms were given with vigor, depth and penetration. A sonatine by Dvorák formed an agreeable contrast to these classics. The success of the two artists was immense.

Enid Brandt, whose two piano recitals I have formerly written up, came out in big style with the Philharmonic Orchestra in Beethoven Hall on Thursday evening. This sweet, slight little miss of seventeen summers seated there modestly at the piano with that great body of musicians back of her, seemed like a frail bark battling with a stormy ocean. She certainly set for herself a formidable task, choosing for her Berlin entree with



GARDEN OF HAYDN'S HOME AT KISMARTON.

orchestra two such great works as the Beethoven E flat and the Tchaikowsky concertos. I can truthfully say, however, that she scored a big and legitimate success with them. Tchaikowsky at present suits her individuality better than Beethoven—although she did nobly with that, too—and it was really remarkable the way this little wisp of a maiden conquered the difficulties of this long and exacting concerto. Miss Brandt has been taught entirely by her mother, Leonie Brandt, of San Francisco. She has not had a lesson with any European master, and her clear, pearly, absolutely reliable technic and her beau-

tiful singing tone paid glowing tribute to her mother's abilities as a teacher. Miss Brandt has had absolutely no experience in playing with orchestra, yet she was so dead sure of the piano part and so thoroughly familiar with the orchestra score that both concertos went through without the slightest mishap. The girl has a very musical nature and excellent judgment, and these things go a long way toward making up for lack of experience in playing with orchestra. Her method of tone production at the piano is admirable. Her touch is exceedingly plastic and already she has a great variety of tone color which is always beautiful in quality. Her chord playing is very fine and she opened the Tchaikowsky concerto superbly. Between the two concertos she played Mozart's A major sonata, No. 9, and it was a refined, finished, artistic performance. Miss Brandt's mother is said to have expressed the intention of having her daughter retire from public work for a period of three years, in order to be able quietly to develop and mature physically. This would be the wisest thing for the young lady to do. Her talent is of too rare a kind to be forced. She was greeted on Thursday evening by a large and distinguished audience and the tokens of approbation which she received were of the most spontaneous kind.

Another American artist who scored a big and legitimate success was Kirk Towns, the distinguished baritone. He and Dora Windesheim, a mezzo soprano, gave a joint recital at Bechstein Hall on Tuesday, April 19. Towns has been heard here several times in opera during the winter, but this was his first appearance in Berlin in concert. He sang ballads by Loewe, an aria by Massenet and songs by Hahn, Elgar, Reger and Kaun. Mr. Towns is the possessor of a splendid baritone voice, a voice that is full, rich and resonant. It has, moreover, been admirably schooled and he has it under perfect control. His delivery was characterized by musical intelligence and by warmth as well as by depth of feeling. Loewe ballads like "Die Nachtliche Heerschau" and "Archibald Douglas" suit him well, and he also made an excellent impression in Reynaldo Hahn's "Si mes vers avaient des ailes"; but he made the biggest hit with Hugo Kaun's "Der Sieger." Towns was very successful with the public and he has also received excellent press notices in all the leading papers. His partner, Dora Windesheim, stands several steps lower down in the artistic ladder, but her voice in the middle and lower registers was sympathetic and she sang with expression.

A complete program of Scriabine's compositions for piano was played by his former wife, Vera Scriabina, at Beethoven Hall. Madame Scriabina is a very fine pianist and a thorough musician. She is very much en rapport with Scriabine's works, and she knew how to hold the attention of her listeners throughout a lengthy program of his compositions. They were his earlier works, consisting of the first sonata, op. 6; twelve études, op. 8; six preludes, op. 11, and the second sonata, op. 19. In smaller works like the études Scriabine presents some very interesting technical problems, but they are always united with musical thoughts of value. He never displays technic for its own sake. There is unmistakable Chopin influence in these earlier pieces, which, however, has entirely disappeared in his later orchestral works. The first sonata is rather uneven in value, although containing much

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of interest. This unique program as interpreted by Madame Scriabine at once found sympathy with the audience.

A charity concert at Beethoven Hall with Francesco d'Andrade and Frieda Hempel, vocalists, and Signora Neapolitana, violinist, given a few days earlier, drew a large audience in spite of the lateness of the season. D'Andrade and Hempel are great favorites here, and the charming young Italian violinist achieved a success quite as great as either of them, and justly so, for she is an artist who possesses the divine spark. She plays with fire and impetuosity, but her technic is not slovenly, as is frequently the case with these temperamental players of Latin extraction; she has a sure and facile left hand and a strong and flexible arm. Fräulein Hempel's voice is always sweet and beautiful, but one could wish in her more of those qualities which this Italian violinist and D'Andrade have. The real touch of genius is lacking in Hempel's delivery.

The Stern Conservatory gave the fourth of its public pupils' operatic concerts at the Neues Schauspielhaus yesterday afternoon. Excerpts from four different operas were heard; the second act from the "Marriage of Figaro," scenes from the second and fourth acts of "Il Trovatore," the second act from "Manon" and scenes from the fourth act of "Carmen." Nikolaus Rothmühl, the head of the operatic department of the school, again proved to be a very efficient stage manager, and Prof. Gustav Hollaender, the director of the conservatory, conducted all four excerpts with his usual skill and with an eagle eye to details both on the stage and in the orchestra. As some twenty-five pupils took part in the performance, space forbids the mention of each one individually; suffice it to say, however, that their work as a whole was admirable and of the same high artistic standard that this famous institution has always set for its public performances. As was to be expected, certain of the young singers particularly distinguished themselves; this was the case with Hedwig Kaiser, who displayed a very fine alto voice and a good deal of histrionic ability; also Marga Dannenberg, as Carmen, and Alexander Nicolai, as Don Jose, deserve special mention. The teachers represented by these budding young artists, some of whom are now ready to accept public engagements, were Selma Nicklass-Kempner, Carl Meyer, Nikolaus Rothmühl, Adolph Schulz and Wladislaw Seidemann.

Dr. Carl Muck appeared again in concert, conducting Mozart's G minor and Brahms' C minor symphonies with the Philharmonic Orchestra at the Philharmonie. The occasion was one of interest, because Muck conducted Brahms for the first time in Berlin. He displayed none of that robustness which characterizes the Brahms interpretations of the much lauded Steinbach, nor did he reveal the poetic and romantic side that Nikisch brings out in Brahms' symphonies; he trod his own path between the two, giving a reading of the first symphony full of color and feeling and independence of conception. His rhythmic precision was especially noticeable.

The first "Tannhäuser" performance in Paris in 1861 was brought about by the Princess Paulina Metternich

Sandor, of Vienna, who appealed directly to the Emperor Napoleon. The venerable Princess recently delivered a lecture at her palace in Vienna for the benefit of a Polyklinik that is to be established there. During the course of this lecture she spoke of her interesting stay in Paris in the early sixties and of her relations with Richard Wagner and Franz Liszt. She read a letter that Wagner wrote her on March 21, 1861. "I will die," he wrote, "but perhaps my works will live after me. When I am no more my tones will some day express to you the thoughts which I so deeply feel. Richard Wagner." The Princess had long wished to see "Tannhäuser" produced in Paris, and one day at a ball at the Tuileries she had an opportunity to broach the subject to Napoleon; the monarch conversed with her for a long time and he chanced to touch upon performances at the opera. The princess did not hesitate to tell him that she considered it to be a disgrace to the Parisian Grand Opera to have such a limited repertory—eternal repetitions of "Tell," the "Huguenots" and "La Favorita"; she asked him why it was not possible to bring out in Paris new works such as had been given on all the principal stages of Austria and Germany with success. The Emperor seemed interested, and at this juncture the Princess adroitly suggested the performance of "Tannhäuser."

"Do you wish an opera performed?" he asked.

"Yes," she replied, "an opera that I very much wish to see produced here."

"And who is the composer of this wonderful opera?" he questioned.

"Richard Wagner, one of the greatest composers of the day," she answered, "and the name of the opera is 'Tannhäuser,' which is now being given in Vienna, and, although it has not met with the approbation of everybody, it is acclaimed by all the real connoisseurs as a masterpiece."

"'Tannhäuser,' by Richard Wagner," Napoleon said, speaking to himself, while he stroked his mustache; "I have never heard either of the opera or of the composer. But you say it is really a good opera?"

In response to her enthusiastic affirmative the Emperor turned to Count Bacciocchi, the intendant of the Opera, and said: "Listen, Bacciocchi; the Princess Metternich is interested in an opera entitled 'Tannhäuser,' by one Richard Wagner, and she would like to see it performed here. See to it that it is produced."

So it was by having a friend at court that Wagner had his "Tannhäuser" brought out in Paris. After all, the tremendous fiasco of the work at its Parisian premiere is one of the most interesting episodes in the composer's stormy life.

The Princess also told how Liszt played at the Tuileries. Napoleon and Eugénie had heard that Liszt was in Paris and expressed the desire to meet and hear him, and to the Princess fell the lot of bringing the great pianist to the Tuileries. A select dinner party was given in honor of Liszt and after the repast the master sat down to the piano, delighting those present with his wonderful playing of his own arrangements of Schubert pieces. The next day Napoleon sent Liszt through the Princess Metternich a badge of the Order of the Legion of Honor. This was the beginning of a warm friendship between Liszt and Napoleon III.

Napoleon III, by the way, was a very good violinist,

although there are probably very few living today who are aware of this fact. Indeed, it was known to very few even in Paris during the reign of the Emperor. The leading violinist in the French capital at that time was Delphine Alard, who, by the way, was the teacher of Sarasate. Alard frequently played at musicales given by the Emperor and Empress at the Tuileries, and one day during a pause in the program Napoleon picked up Alard's violin, and, to the astonishment of all, and not the least Alard himself, played a De Beriot air with variations, displaying a considerable amount of technical skill and a very good tone.

The Berlin Royal Opera House closed its doors yesterday, on April 30, and it is a question whether they will ever be opened again for operatic performances. There are two versions here as to the reason for closing up this ancient institution. The one is to the effect that the interior is to be thoroughly renovated and the stage in particular completely rebuilt, as it is no longer considered safe for the artists; the other report is that the city of Berlin has purchased the building for about 6,000,000 marks, with intent to preserve it as an old landmark of the time of Frederick the Great, making occasional use of it as a concert auditorium. At any rate, the building has been closed up and the Royal Opera personnel is now performing at Kroll's Theater. It was nearly 170 years ago, on December 1, 1742, that Frederick the Great attended the first rehearsal of an opera in this building, which was then still in an unfinished condition; and a week later, on December 7, the first public performance occurred there. The dedication of the house fell to the lot of one Graun, whose opera, "Caesar and Cleopatra," was performed on December 1, 1742. By command of the King, all the officers of the Berlin garrison and also all of the high officials attended the performance. The parquet and first and second balconies were reserved for army officers and prominent government officials, while the public at large was admitted to the third balcony; the proscenium boxes were reserved for guests from out of town. The King and his suite did not occupy a box, but sat in the front row of the parquet; in the boxes of the third balcony adjoining the stage trumpeters and tympanists were stationed, and when the King entered he was greeted with a fanfare. On the stage itself, in front of the right and left wings, two tall grenadiers stood guard with loaded muskets, and they were relieved several times during the performance. The entire audience, by command of the King, was in gala dress; Graun, the composer, who conducted the performance, and the concertmaster, Benda, both wore red coats. The conductor was seated throughout the performance at a spinet, on which he played from time to time, and grouped around him sat two theorbo players, two cellists and a harpist, who accompanied the recitatives of the singers. The theorbo, which is now obsolete, was a fretted string instrument something like a lute, which was much in use in earlier orchestras. Then came the other musicians, sitting in semi-circles. Scenic effects on the stage of the Berlin Royal Opera at the time of Frederick the Great must have been very fine, for it is reported that the decorations and costumes for the first two operas produced cost 210,000 thaler. That was a big

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sum of money 170 years ago. The opening of the new opera house made a tremendous impression on the public.

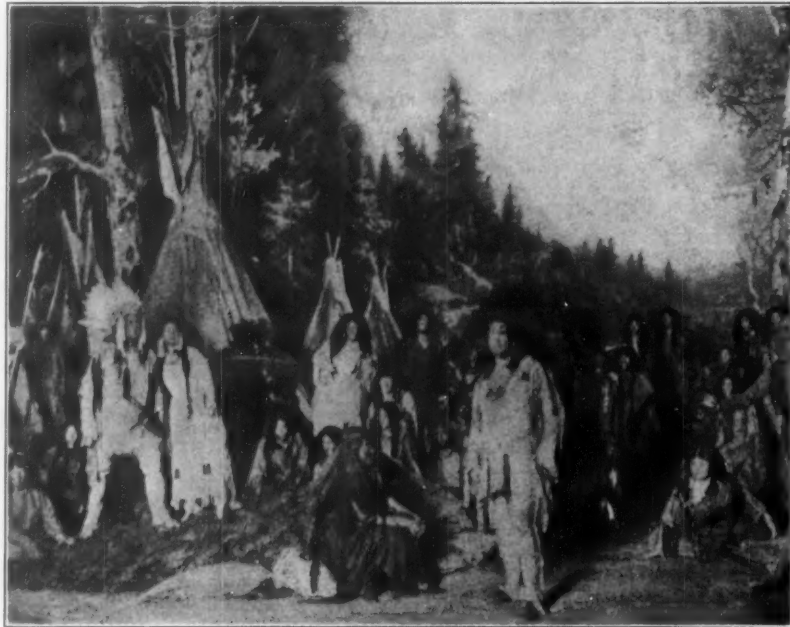
Arthur Nevin's opera "Poia" has been given three times since the premiere, and this in spite of the terrible criticisms which the work received in the Berlin papers. As I stated last week, the Royal Opera has always shown a very independent attitude toward the critics. Some of the papers on Monday came out with a statement that "Carmen" and "Madame Butterfly" were to be performed on the last two dates for which "Poia" had been announced; these reports, however, were false and were not inserted in the papers by the management of the Royal Opera. "Poia" has now had four performances and the house has been practically sold out at each one. The attacks of the press have not been directed entirely against Nevin or America, but largely, it seems, against the Royal Opera itself, because it brought out as the only novelty of the season the work of a foreign composer. A report was spread here and mentioned in some of the papers that "Poia" was given because the Crown Prince had shown an interest in the work and had used his influence to get it produced. Investigations have shown, however, that there is no foundation whatever for this rumor; Count von Hülsen, the intendant of the Royal Opera, declares that the Crown Prince had nothing whatever to do with the production. The score was submitted together with ten other scores by German composers. They were all carefully examined by Dr. Carl Muck, Edmund von Strauss and Droeschner, regisseur of the Royal Opera; these are the men who decided which work should be accepted at the performance, and choice fell upon Nevin's opera. That this would arouse a great deal of jealousy and opposition was to be foreseen. This much is certain; Nevin had no protection at court, nor was he in a position to bring any influence whatever to bear on those whose province it was to decide which opera should be the novelty of the season. Mr. Nevin himself is a very modest man, and now, after hearing his opera performed in public he realizes what its weaknesses are. No one pretends that it is a really great work, but Nevin surely is a gifted and skilful composer, a composer who deserves encouragement and from whom an opera of great and lasting merit may some day be expected.

The financial failure of the famous Vienna Volks Oper has called forth a great deal of comment in the press of Austria and Germany. The director, Rainer Simons, declares that he was pushed to the wall by the ever increasing demands of the singers and musicians. He has made the following assertion to a representative of the press: "Right gladly would I have lived in peace with the orchestra and the chorus, and I have often enough warned them not to go too far in their demands, since we had no one who could subsidize us, assuring them that the Volks Oper was not a mercantile institution and that it

must live, nevertheless. All was in vain; the demands of the personnel became more and more exorbitant and seemed never to end. I am a judicious business man, and I said to myself: 'It is impossible to get a subvention; hence the only way to save the situation is to increase the prices of admission.' That, however, would be sacrificing the principles upon which I founded the opera for the people, and that I would not do. My heart bled, but I was compelled to confess to myself: 'My dear Volks Oper, I can no longer take care of you.' I came to Vienna with such great hopes; and at first the opera flourished. But now all is over."

The climax of the Moscow musical season, which came to a close the past week, was the appearance of Arthur

Nevin's music comfortably seated in their palace at Potsdam, fifteen miles away. This was a unique experience, made possible by the telephone and the talking machine. People sitting in the first row of the parquet noticed the electrical arrangements with the receiver on the stage near the proscenium box for receiving the music. The Crown Prince and his consort sat in the large picture gallery of the palace at Potsdam and near them was a talking machine with an unusually large horn. The reproduction of the music was remarkably clear and effective, and everybody in the large room heard every note of the score with perfect distinctness. It was a wonderful step in advance in the way of transferring music to a distance and opens up great possibilities for the future. This instrument is called a mikrophon, and is an invention of the firm of Mix & Genest, of Berlin.



A SCENE FROM ARTHUR NEVIN'S OPERA "POIA," Which was given at the Berlin Royal Opera.

Nikisch, who conducted four concerts there, giving in each one a symphony by a Russian composer. Scriabine's "Poeme de l'Extase," Rachmaninoff's second symphony, Wladimir Metzl's symphony in C sharp minor and Steinberg's second symphony were the works rendered. As a novelty Nikisch brought out Liadow's "Humoresque Kimora." All four concerts were sold out weeks in advance, and at each one Nikisch received an ovation, also numerous laurel wreaths and valuable presents.

The ballet of the Russian Imperial Opera of St. Petersburg, which scored such a brilliant success here last spring, will give a number of performances at the Comic Opera again, beginning on May 15.

Among the listeners at the fourth performance of Arthur Nevin's opera "Poia" were the Crown Prince and Crown Princess. The distinguished couple were not in the royal box, however, at the Opera House, but they lis-

The Royal Opera is to give again this year a spring Wagner cycle, beginning on May 13 with "Rienzi." Then come "Tannhäuser" on May 15, "Lohengrin" May 19, "Tristan and Isolde" May 24, with "Meistersinger" May 26, "Rheingold" May 29, "Wal-küre" May 30, "Siegfried" on June 1, and "Götterdämmerung" on June 3. These performances will be given at Kroll's Theater, whether the ensemble of the Royal Opera has been obliged to remove on account of the renovation now going on in the Opera House proper.

Charles Dalmores will make three appearances the coming week at Kroll's Theater, singing in Saint-Saëns' "Samson and Delilah," "Carmen" and in "Lohengrin." Although he has sung here but few times, Dalmores already is a prime favorite with the Berlin opera loving public, and for each of the three performances double prices of admission will be charged. Dalmores is said to be vocally one of the greatest if not the greatest, Don Jose in the world today.

Kussewitzky recently underwent a very serious operation in Paris, and for a time was even in danger of his life. He has now recovered sufficiently to return to Moscow and undertake his interesting tour on the Volga. He will visit twelve cities with his own private orchestra of sixty-five musicians recruited from the best available talent in Moscow, and they will cover 2,000 miles, sailing up and down the Volga on a steamer chartered especially for the purpose. Kussewitzky is to appear as soloist at one of the Berlin Philharmonic concerts under Nikisch next season. This will be the first time that a double bass virtuoso has ever played in these, the most important symphony concerts in Germany.

Agnes Stavenhagen, who for so many years was the leading prima donna of the Weimar Court Opera, and who, as I mentioned some weeks ago, is now settled in

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Berlin as a singing teacher, invited a few friends to a small house warming to dedicate her new home at Günzel St. 3. Madame Stavenhagen on this occasion offered her guests the pleasure of enjoying her rare artistic singing. When she began an excerpt from "Lohengrin" I was at once transported to the old historical Weimar theater, where I so often heard her sing the part of Elsa and all the other leading soprano roles of the ample repertory of the Weimar opera. It was a great pleasure to hear Madame Stavenhagen again; she is still in her prime and her voice sounded sweet, pure and sympathetic, and she sang with a refined artistic intelligence and with a great deal of feeling. Very enjoyable, too, was the singing of Madame Walter Choinanus, the distinguished alto, who is also by birth a Weimarian. Today Madame Choinanus is one of the leading contraltos of Germany. Her voice is rich, full and penetrating and her delivery is soulful and convincing. The two artists were also heard with great effect in charming duets by Cornelius and Brahms.

That grand old man of the piano, Theodor Leschetizky, will celebrate his eightieth birthday on June 22. Among his pupils and admirers a committee has been formed and preparations are now being made for the event. A large number of pupils are joining together to present the illustrious maestro with a magnificent present, and if any among the many pianists now in America who have sat at his feet wish to be included in the list they can address Margaret Melville Lisniewski, Vienna XVIII, Starkfried Gasse 10, who has charge of this part of the arrangements. Personal letters, cards and telegrams of congratulation, however, should be sent direct to the master himself, who lives at Carl Ludwig St. 42, Vienna XVIII. Joseph Szigeti, the gifted young Hungarian violinist, recently played before the Queen of Belgium at Brussels, and Her Majesty was so pleased with the playing of this remarkable young Magyar that she presented him with a handsome present and wrote him a letter full of warm words of praise. She wrote that she highly appreciated his talent and that she would retain the memory of his performance as a rare souvenir and that she hoped soon to be able to hear him again.

As THE MUSICAL COURIER already has announced, Anton Witke is to be the new concertmaster of the Boston Symphony Orchestra. He has signed a five year contract with Colonel Higginson and he is to receive \$8,000 a season. This is the biggest salary that has ever been paid to an orchestra player. Witke has been concertmaster of the Berlin Orchestra for the past fifteen years. He is not only a leader of great ability and experience, but he is also an admirable soloist. In spite of his manifold duties in connection with the orchestra, he has always kept a big repertory at his finger tips.

ARTHUR M. ABELL.

We like Mr. Taft better when he is praising Theodore Thomas than when he is praising Cannon and Aldrich.—New York World.

Alexander Heinemann Eulogized.

Wherever Alexander Heinemann appears upon the concert platform, he has before him the task of living up to the tremendous reputation that has preceded him. How easy it is for the great baritone to fulfill the expectations of his audiences is shown by the following press notices, which appeared immediately before and after his first concert in Schwerin:

Alexander Heinemann, who is to sing for the first time in Schwerin as guest in the third chamber music evening at the Hoftheater, already enjoys such a widespread reputation as a master of delivery and as the possessor of one of the most beautiful of baritone voices that his lieder recitals in Berlin, Leipzig, Hamburg, etc., are always given to completely sold-out houses. Otto Less



ALEXANDER HEINEMANN.

mann, the well-known Berlin critic, wrote about him as follows: "In the Elias aria, 'Es ist Genug,' by Mendelssohn, as well as in the 'Douglas' ballad and the 'Abendlied,' by Loewe, he proved himself again a remarkable artist in point of delivery, and particularly in the soulful and often completely fascinating effect of his pianissimo, which dies away to the merest breath of sound and is today unequalled." The Berlin Lokal-Anzeiger, of March 14, reported: "Alexander Heinemann was particularly well disposed in his lieder and ballad evening at the Singakademie. The artist made such an impression upon his auditors that at the end of the concert, regardless of all barriers, they forced their way up in front of the stage, which, as is seldom the case, was also taxed to give room to the

listeners, and, forming there a solid wall, neither moved nor gave ground until numerous encores were granted. This great success Heinemann owes to his wonderful vocal art. His use of piano effects was simply masterly in many of his songs, but particularly beautiful was Schubert's 'Greisengesang.' Furthermore, his ever-increasing intellectual grasp is noticeable. Heinemann's power of dramatic interpretation is wonderfully striking. I do not remember ever to have heard Loewe's 'Die Lauer' delivered with such forceful, overpowering effect. It was magnificent. He gave a successful interpretation of a new and acceptable ballad by Ernst Bäcker, and a well-received lied, 'Das tiefe Kämmerlein,' by Lederer-Prina, added to the applause." In the Posen Neuste Nachrichten, of October 18, we read: "Alexander Heinemann again charmed his old friends and admirers, among which we count ourselves, by the unrivaled mastery of his technique, his noble restraint in delivery, the strength and melting power of his tone and his many-sided art of interpretation. He imbued with glowing life compositions by Marschall, Lederer-Prina and E. E. Taubert, and earned, especially with the repetition of the little Marschall tone-painting, loudly echoing applause. In Loewe's 'Abendlied' the simplicity of his style of expression and the genuineness of his feeling moved us all to tears, and in 'Archibald Douglas' he made us feel the entire weight of his dramatic attack. An encore was enthusiastically demanded and enthusiastically given."—Mecklenburgische Zeitung, Schwerin, January 27, 1906.

As soloist, Concert Singer Alexander Heinemann introduced himself with tremendous success. He knows how to handle his powerful bass-baritone voice in the most artistic manner, now giving it free rein in impetuous forte and now toning it down to the most delicate piano. He opened with four new, very interesting compositions: "Das tiefe Kämmerlein," by Felix Lederer-Prina; "Heimkehr," by Richard Strauss, and the ballads, "Salomo" and "Die drei Wanderer," by Hans Hermann. In these he showed himself to be a master of delivery, accomplishing his task to perfection, especially in the ballads, which he delivered with captivating power of expression. "The Two Grenadiers" he sang with a most effective climax, and Schubert's "Litaney" was given in a consecrated mood. In the province of the light and humorous Heinemann is also quite at home, which fact was eloquently proved in Mozart's "Warning" and Beethoven's "Der Kuss." The unapproachable storm of applause compelled him to add several numbers at the close of the program. —Mecklenburger Nachrichten, Schwerin, January 30, 1906.

Florence Mulford Returns.

Florence Mulford has returned to New York from a trip with the Boston Festival Orchestra. She sang with great success in Verdi's "Aida," at Ithaca, N. Y., April 28.

All things Russian being popular in England, people have taken up the balalaika, a Russian string instrument which a few months ago was unknown here. Now there are thousands of balalaika players, and balalaika orchestras enjoy a vogue. The balalaika is said to be the easiest musical instrument in the world to learn. It consists of three strings across a triangular base. The strings are struck together with the forefinger of the right hand, forming a chord; the left hand moves down the neck of the balalaika changing the key of the chords, in the same way as a banjo is played. In fact, the balalaika is a banjo with three strings, only the strings are never played separately. It is therefore much easier to learn than the banjo. People can learn to play simple tunes in it in ten minutes.—Exchange.

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Carl Concert in Upper West Side Church.

Demands for William C. Carl to dedicate new organs and show the resources of reconstructed instruments continue to keep that artist well occupied, for it must not be forgotten that Mr. Carl is the regular organist and choirmaster of the "Old First" Presbyterian Church, New York, and musical director of the Guilman Organ School. Monday evening of last week Mr. Carl gave a recital at the Morningside Presbyterian Church, assisted by two singers, Eva Humphreys Loud, soprano, and Andre Sarto, baritone. This was not a free recital, and considering this fact there was a very good sized audience, an audience far more attentive than that which assembles for a "free concert." When people pay for a thing they appreciate it. Mr. Carl was liberally applauded and it may be said he never played better.

The order of the program follows:

Toccata and fugue in D minor.....Bach
Berceuse in B flat (new).....Faulkes
Gavotte in ancient style.....Neustadt
Marche Nuptiale.....Guilmant
In Winter.....Ethebert Nevin
Every Night.....Ethebert Nevin
O That We Two Were Maying.....Ethebert Nevin
Eva Humphreys Loud,
Intermezzo.....Callaert
(Dedicated to Mr. Carl.)
Carillons de Dunkerque (1780).....Carter
Prologue from I Pagliacci.....Leoncavallo
Andre Sarto,
Fantasie (new).....Demarest
Concert Etude for the pedals alone.....Briqueville
Ah, 'Tis a Dream.....Hawley
Mrs. Loud,
Variations on a Scotch Air (requested).....Dudley Buck
King Charles.....White
Andre Sarto,
Toccata in A major.....MacMaster
(Dedicated to Mr. Carl.)

Two novelties on Mr. Carl's list once again shows that this organist is one of the best friends to composers of his own day. The new works were agreeable and well worthy of performance. Carl left nothing undone to bring out the noble qualities of the masterpieces. Mr. Sarto's well schooled and beautifully rounded voice gave great pleasure. The singer was obliged to add encores and after the prologue from "Pagliacci," he sang the Irish song, "Off to Philadelphia in the Morning." After the martial, "King Charles," the baritone added two numbers, the "Two Grenadiers" by request, and Tosti's "Good Bye."

Successes of Richard Burmeister's Pupils.

With Burmeister's great reputation as a pianist and teacher, it is not surprising that from his former classes in New York and Dresden as well as from his present ones in Berlin a great number of pupils were sent for who have become well known in the musical world and now are most successful in their various positions. A few of them may be mentioned here: Luther Conradi, of Baltimore, one of the leading American pianists, and professor at the Bryn Mawr College, in Philadelphia; Stanislaw Letovski, of Omaha, a highly gifted young artist, at present conductor at the Opera in Kiel, Germany; Fraulein Stalle, occupying a prominent position at the Conservatory, in Thorn, Prussia; Jeanne Rawan, of New York, known in Berlin and Dresden as an ex-

cellent Liszt player, and Norah Drewett, of Ireland, just settling in Berlin after triumphal concert tours in England, Paris, Monte Carlo and Vienna.

Wynni Pyle's Great Success.

It is rare indeed that an American artist finds in the Fatherland such flattering recognition as has been the case with Wynni Pyle during her tour of Germany the past season. This brilliant young pianist from Texas, in whose case beauty and talent go hand in hand, has played with orchestra in twelve important German cities, arousing spontaneous outbursts of enthusiasm in each place. There are some pianists who please the critics without impressing the public, and vice versa. But Miss Pyle seems to have the rare gift of winning both the public and critics off hand. The consensus of opinion is that this beautiful young American girl is on the threshold of a brilliant career. During her stay abroad she studied



WYNNI PYLE

with various masters, but particularly with Alberto Jonas, in Berlin. She is now home on a visit, but in the fall she will return to Germany and make a second tour of that country.

Breslau is not only one of the largest towns in the Fatherland, but it is a music center of importance, and the following criticisms, which Miss Pyle received there on the occasion of her first appearance, are strong testimonials of the youthful artist's exceptional gifts:

We have to thank the Philharmonic Orchestra for introducing to us the young and beautiful pianist, Wynni Pyle, of Berlin, who was soloist at the Philharmonic Concert. She has at her disposal a very brilliant and sure technique, a beautiful touch, praiseworthy, well marked rhythmical sense and she is without doubt one of the chosen, one who is bound to become one of our first pianists. Miss Pyle played the beautiful A minor concerto of Grieg. The brilliant man-

ner in which she conquered all of the great technical difficulties proved her to be past mistress of her instrument. It was a delight to listen to her. Likewise in the solo pieces of Schumann did she understand how to compel the rapt attention of the public through her fine playing. The public rewarded the artist with Schumann's "Grillen." This was also interpreted in a beautiful manner.—Schlesische Zeitung, Breslau, March 5, 1910.

The appearance of the pianist, Miss Pyle, from Berlin, with the Philharmonic Orchestra was a great event. This highly gifted artist played Grieg's A minor piano concerto with absolute surety of technique. She received such an ovation with this work that upon her second appearance on the stage she was greeted by prolonged demonstrations of approval, and flowers were given her by admirers who sent out for and secured them with astonishing speed. Her playing of the fantasia pieces of Schumann was also unusually poetic and characteristic.—Breslauer Morgen Zeitung, Breslau, March 6, 1910.

The gifted pianist, Wynni Pyle, who possesses such an abundance of temperament, gained an instantaneous success with her splendid rendition of the piano concerto by Ludwig Schytte.—Chemnitzer Tageblatt, December 15, 1909.

The soloist for the Philharmonic Concert was Wynni Pyle, of Berlin, who won for herself sympathy and great applause from all sides. The appearance as well as the playing of this young lady is bewitchingly gracious and charming. With this she combines complete command of the entire range of pianistic virtuosity, brilliant technique, tasteful phrasing and pregnant delivery of the melodies. She skillfully uses the pedals, drawing from the instrument splendid tonal shadings; and last, but not least, she possesses a glowing temperament, which made her interpretation of Grieg's A minor concerto and Schumann's fantasia pieces impressively effective. Should this artist ever return to Breslau she may always rely on receiving an enthusiastic reception.—Schlesische Zeitung (Morgen), Breslau, March 6, 1910.

Special mention must be made of Wynni Pyle, a pianist, from Berlin, who was the soloist. Her playing of the Grieg A minor concerto added distinction to the program. This concerto required strength and a fully developed artistic understanding, and the pianist gave to it a splendid interpretation. Under her masterful touch the concerto assumed a decidedly more impressive character than when heard on a previous occasion here. The solo pieces, Schumann's fantasia pieces, which the pianist played later on, stamped the performer as an artist of ripe musical understanding. The stormy applause which followed was well deserved.—Schlesische Volkszeitung, Breslau, March 5, 1910.

The Uses of Song.

Of what avail to sing of Death?
None but the dead will hear.
Of what avail to sing of Life?
The living lend no ear.

Of what avail to sing of Love?
Only the jealous care.
Of what avail to sing of Hate?
Love will not turn a hair.

Of what avail to sing of Truth?
Truth from old age is cold.
Of what avail to sing of Faith?
Do beggars scatter gold?

Of what avail to sing at all?
The nightingale replies:
"I sing to cheer the heavy heart,
And hold the light that flies!"

—New York Times.

Karl Gille, formerly conductor of the Vienna Volks Oper, has been engaged for the Royal Opera in that city.

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MUSIC IN SAN ANTONIO.

SAN ANTONIO, TEX., May 19, 1910.

The last of the season concerts of the San Antonio Symphony Orchestra was given Friday night at Beethoven Hall. A classic program was rendered, including Beethoven's overture, "Coriolan"; Schubert's "Unfinished" symphony, and a Strauss waltz. Carl Hahn has shown much ability as a conductor and his orchestra, composed of about sixty pieces, compares favorably with the better orchestras of the West. The soloist of the evening was Mrs. Northrup-Jones, soprano, who pleased the audience with an aria from the "Queen of Sheba." The ladies' chorus of the Tuesday Evening Musical Club rendered a number very happily and the Männerchor closed the program with an excellent number from Grieg.

On May 6, Mrs. Lois-Cory Thompson, lately elected chairman of the Musical Department of the Woman's Club, presented Mrs. Northrup-Jones in a song recital at the St. Anthony Hotel. Mrs. Jones possesses a voice of rare sweetness and has a charming personality. Her ability as a lyric soprano was abundantly attested in this recital, in which she was assisted by the Third Artillery Band.

One of the most successful entertainments of the season was the Musical-Dansante presented by Mrs. Yate-Gholson, at the Grand Opera House, late in April, for the benefit of the Free Kindergarten Association. This was the first attempt to present the classical dance by home talent and a packed house greeted the performance. The settings were elaborate and twenty of the most beautiful of San Antonio belles, trained by Mollie Moore, participated. The piano numbers, by pupils of Mrs. Gholson, were rendered with a skill that reflected credit on this excellent teacher. The interweaving of the music with the dancing was further elaborated by the addition of a libretto by Ethel Johnson.

Texas is rapidly becoming famous as a State that produces pianists. The latest to receive recognition is Helena Lewyn, who recently made her debut in her home town (Houston) with the New York Symphony Orchestra. Among the other noted pianists that Texas has given to the world are Olga Samaroff, Myrtle Elvyn, Augusta Cottlow, and it is not improbable that within another few years San Antonio will contribute its quota, as there are now pianists here whose work almost entitles them to the rank of the real artist.

Lois-Cory Thompson is gaining a reputation as an entertainer with the music-lecture. She has filled a number of local engagements and also has appeared in many cities of Texas. Besides this, she is becoming known as a successful manager for the presentation of artists to San Antonio audiences.

The last meeting of the San Antonio Musical Club for the season was held in the parlors of the International Club, where members of both clubs were entertained. The host and hostess for the evening were Mr. and Mrs. H. M. Madison. The program was entirely musical. One of the purposes of this club is to assist in introducing to the public musicians of ability, and this evening there was presented Pauline Lauve and Minnie McReynolds, young

pianists and pupils of Mrs. H. M. Madison. They were assisted by Wilhemina Schmidt (violinist), Howard Brome (baritone) and Mrs. Wolff (soprano). The technique of Misses Lauve and McReynolds was adequate to enable them to play several difficult numbers with ease and their interpretation won hearty applause. The violin work of Miss Schmidt and the singing of Mrs. Wolff and Mr. Browne were heartily appreciated. A special treat was the singing of Signor Silvia, recently of Mexico City, where he was recognized as one of the artists of that country.

CLARA DUGGAN MADISON.

Calzin's Brilliant Season.

Alfred Calzin, the young French pianist whose successes both in Europe and America have been recorded in THE MUSICAL COURIER from time to time, has added to his credit a remarkably successful season for an American première. His numerous engagements have kept him extremely busy, his tour extending over nearly the entire



ALFRED CALZIN.

United States, everywhere being received as an artist of the first rank. He has been compared, by both press and public, to the most celebrated pianists and without exaggeration or undue fulsomeness. Mr. Calzin has proven by his sincere, artistic work that the praise bestowed upon him was merited. He has won his spurs by accomplishing that which he set out to do. He has a prodigious technique, a beautiful tone, a marvelous memory and an innate interpretative power which enables him to unveil the highest qualities of the composition which he elects to play. At the close of the present season he will go to Europe for recreation and preparation for next year's tour, dates for which are now being booked.

Alois Trnka's Pupil in Vienna.

David Hochstein, for the past five years a pupil of Alois Trnka in New York, last October entered the Meisterschule of the Imperial Royal Conservatory, at Vienna, which is under the personal supervision of the famous violin instructor, Sevcik. Young Hochstein made his debut on January 28 in the K. K. Academy Music Hall at a concert rendered by the violin and piano pupils of the Meisterschule, assisted by the Conservatory Orchestra under the direction of Wilhelm Boff. The following excellent program was rendered:

- Concerto, E flat major, op. 73, for piano and orchestra (Allegro) Beethoven
Wera Kaplun.
Concerto, D major, op. 61, for violin and orchestra (Allegro ma non troppo) Beethoven
Margarete Kolbe.
Concerto, A minor, op. 54, for piano and orchestra (Allegro affettuoso) Schumann
Paul van Katwyk.
Concerto, D major, op. 77, for violin and orchestra (Allegro ma non troppo) Brahms
Fritz Rothschild.
Concerto, E minor, op. 11, for piano and orchestra (Allegro maestoso) Chopin
Hans Ebell.
Chaconne from fourth sonata, for violin solo, op. 42 Reger
Franz Dolezel.
Concerto, A major, for piano and orchestra Liszt
Helene Lampi.
Concerto, D major, op. 6, for violin and orchestra (Allegro maestoso) Paganini
David Hochstein.
(Saurer Cadenza.)

Young Hochstein had the place of honor on the program and won hearty applause, being recalled several times. After the concert Godowsky, the eminent pianist, congratulated him and predicted an unusual career for the young violinist.

Praise for Rose Foxaneanu.

Rose Foxaneanu, the young Roumanian pianist who made her New York debut on April 22, received many complimentary notices upon her performance: The New York American said:

She is an unusually attractive young woman, and a musician of strong individuality.

Her program has scarcely a novelty in its fourteen numbers, and yet Miss Foxaneanu's readings were so marked by her own taste, personality and judgment of phrasing that even the Beethoven sonata and the various Chopin pieces sounded strange and not unattractive.

There was a certain defined grace and style to the Gluck-Brahms often-heard gavotte in A major; she has an uncommon forceful manner of emphasis which was used with especially good effect in that number.

She rose to an excellent opportunity for phenomenal left hand work in the last movement of the Beethoven sonata, and displayed skill and artistic ability.

It is a pity that this clever young musician was not heard earlier and often, for even had she less skill her attractive individuality in expression and rendition would have surely made her a great success.

The hall was very well filled, and the audience applauded generously.

A Worcester professor says that woman's desire to overdress is proof that she is still a savage in her instincts, taking this contention as a basis, only civilized women attend the opera.—New York Herald.

A Hugo Wolf concert was given recently at Schwerin.

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11 RIDGEMOUNT GARDENS, GOWER STREET, W. C.
LONDON, England, May 7, 1910.

The death of King Edward, which has cast so sad a spirit of gloom over the nation, will affect to no little extent the London season of opera and concert giving. The indefinite postponement of many events has already been announced.

There is no questioning the popularity of "Der Ring des Nibelungen" with English audiences. Two complete performances of the cycle have been given with no little distinction accruing to the individual singers and general ensemble and with unabated interest on the part of the audiences. Of the orchestra under Dr. Richter, only the very highest praise may be recorded. The authoritative note is, of course, never wanting, and the tonal quality is ever of much beauty and well balanced contrasts. Under Dr. Richter's regime no cuts are permitted, and the artistic and ethical continuity is thus preserved. Much interest centered in the American singer, Mrs. Saltzman-Stevens, who two years ago made her first appearance before an English audience in the English "Ring" and subsequently as Brünnhilde in two special performances of "Walküre." It must be admitted, however, that there is much that is lacking in Mrs. Stevens' portrayal of the Wagnerian heroine, both histrionically and vocally. The "heroic" spirit which should prevail in a correct characterization, with the note of grandeur prevailing, which the sense of the ideal never fails to construct, was entirely wanting in the American's conception. Mrs. Stevens' own personality conveys nothing of the illusion of superior or commanding attributes, and neither aid her impersonation, but, on the contrary, partaking of the ingenu character, in no sense befitting a "goddess" of the Brünnhilde type. Likewise, though her voice is of a very pure and refined timbre, it is not per se a voice fitted for the dramatic vocalization needful for most of the Wagnerian roles. However, Mrs. Stevens was very pleasing to the eye, her grace and charm of movement and gesture were universally commented upon, and if the Wagnerian traditional heroic spirit was nil, a certain recompense was found in the very human and sympathetic delineation of a graceful woman of the twentieth century, no doubt trying her best to be correctly mythological.

Other characters in the "Ring" which are worthy of more than a passing notice was the Sieglinde of Madame Kurt, the possessor of a rich, warm, sympathetic voice, which never fails in its lyricism, even in the most impassioned dramatic moments; and the Mimi of Bechstein; Van Rooy's Wotan; and Kirkby-Lunn's Fricka, Erda and Waltraute. Without question Kirkby-Lunn is a magnificent artist and one of the strongest drawing cards at Covent Garden. Of the tenors, some are good, others not so good. Sembach, as Siegmund, sang the role with a certain charm, but was a most aggravatingly indifferent, slouchy actor. The Siegfried of Herr Strätz in "Götterdämmerung" was another role hopelessly of the

German peasant type, minus all innate esthetic feeling, with the consequent lack of vocal distinction. Peter Cornelius as Siegfried (in "Siegfried") was not in good vocal form and no doubt failed to do himself justice. Other tenors listed for the season may make up for those lackluster tenors heard so far in the "Ring." John McCormack, who sang the Alfredo role in "Traviata," and Rostowsky, the Russian tenor, as the Duke in "Rigoletto," can neither of them claim enrolment in the ranks of the grand tenor, though the former gives promise of much better work. The Italian and French operas will now hold sway except for the "Tristan" performance. The house is completely sold out for the opening performance of "The Tales of Hoffmann," by the Beecham Opera Comique season, which opens at His Majesty's Theater May 9.

"Werther" will be produced at His Majesty's the week beginning May 16, with Ellison van Hoose in the title role and Zelic de Lussan as Charlotte.

Charles Villiers Stanford's melodious opera, "Shamus O'Brien," which was, perhaps, not as successful when it was first produced in 1896 as it deserved, has found an enthusiastic sponsor in Thomas Beecham, who will revive it at His Majesty's May 10, with no expense spared in its mounting or correct mise en scene, or various devices needful to its staging, such as a real Irish cart "from down Dublin way."

Formerly one heard a great deal about the so called advantages of Continental musical training, but if the enormous number of pupils who have graduated from the English music schools and are filling professional engagements with so much success is any criterion, then home talent is excellently served by home training. The Guildhall School, which is supported by over 3,000 pupils, has many of its former disciples now before the public, among whom are Edith Clegg, who for several years was a student of voice under Hermann Klein, then associated with that institution; Carrie Tubb, and Byndon Ayres, now members of the Royal Opera at Covent Garden, and also of the Thomas Beecham Opera Company.

Manager Quinlan's activities have not been confined solely to operatic matters. He is now arranging a tour through Germany for Sousa and his band preliminary to the London engagement, which will open at Queen's Hall in January, 1911.

Strauss' much discussed opera, "Fenestrnot," will be given at His Majesty's in July, Mr. Quinlan having succeeded in effacing all obstacles that promised to prevent its staging.

Brabazon Lowther, who will give a recital at Bechstein Hall May 11, was one of the passengers aboard the Atlantic liner Minnehaha, which was wrecked off the Scilly Islands last month. Having taken a very severe cold as the result of his misadventure, Mr. Lowther was compelled to cancel many engagements and his re-entree to London will be at his recital May 11.

Madame De Vere-Sapio concludes this season's engagement as leading prima donna with the Moody-Manners Opera Company, in Nottingham this week, where she is singing the roles of Aida, Leonora in "Trovatore" and Elizabeth in "Tannhäuser." This is the sixth season this popular singer has been with the Moody-Manners Company. She will spend a short time in rest on the Continent, and will return in time to fill some important concert engagements, and later will be heard at many of the

festivals, including that of Gloucester, where she will sing in Verdi's "Requiem" in September.

Bogea Oumiroff, the Bohemian vocalist, was heard in song recital at Bechstein Hall May 3.

Robert Pollak, a violinist with a good bow arm, a pure tone, though too thin in quality to fill Queen's Hall with resonant distinction, was heard there May 3, with orchestra, in Mozart's A major concerto; Saint-Saëns' "Introduction and Rondo Capriccioso," and in the solo violin part of the Jaques-Dalcroze "Poem Symphonie," which was conducted in person by the composer, who came over from his conservatory at Geneva for the occasion. Though the composition gives no opportunity for virtuoso display, it, nevertheless, requires a subtle, discriminating musical mind to grasp the vague relationship existing between the solo instrument and the orchestra, and deliver it with all the charm and esthetical correlation that Mr. Pollak succeeded in giving. As an orchestral composition it is a tremendously effective example of the contemporary French school. It has been described as "The Life of an Artist," but the philosophy of the program notes was certainly askew as far as sane basic principles are concerned. The program read that "the note (of explanation) had been supplied the annotator," which relieved him of all responsibility; but in justice to others seeking information and musical culture, he should have gotten out his authoritative blue pencil and done some editing on the following nondescript sentences: "The violin wails: 'Ah, woe is me, how mournful, nay, terrible, is my fate! Look toward me, and hearken to my lamentations, my pain and sorrow are without end. My life fills me with loathing, would death but claim me swiftly. Ah, could I but die, but die. . .'. The whole of the first part pictures his hopelessness and despair. The thought of mankind, thus incapable of artistic appreciation, fills him with horror and loathing, he has but one wish—that death may speedily release him from all his sorrows. In the second part the artist forgets his pain in the joy of creation, for, thanks to the combined force of labor and nature, he is brought back to life, whence he struggles upward toward the sunny heights of cloudless happiness. Here it is that Jaques Dalcroze finds his wonderful opportunities for rhythm, and masterly, indeed, is the description of 'Labor' in the introductory movement, with its so clearly defined struggle toward the goal of ambition, and in which one actually seems to see the tenseness of the muscles, as by superhuman effort, step by step, the road to success is won, until with hammering pulses and final overwhelming exertion, the goal is triumphantly attained. A joyous outcry heralds the defeat of Pain, and then resound the soft strains announcing peace in the soul of the artist—for only in work can content be found. As the theme is repeated for the second time, we are made to feel how the happiness in the soul of the artist gradually but surely disperses all evil spirits, and as, toward the end, the whole orchestra revels in the beauty and harmony of the melody, with solo violin soaring in ecstasy above all, it seems as though we had ascended from this world of ours to heights whereon the sordid trials and tribulations of this workaday existence have no longer the power to assail us." Selah! And there was no reduction, either, from the usual sixpence charge for the program!

One of the most interesting vocal recitals of the season was that given by Julia Hostater, at Bechstein Hall, May 2. The possessor of a voice of exquisite timbre, under the most excellent command, her interpretations were, both from the technical and interpretative points of view, as fine examples of intelligence and sympathetic understanding as one might wish to hear. Some early Italian songs by Gluck, Jomelli, Lotti and Durante opened the program, and groups by Schumann, Schubert, Brahms and three French composers, Debussy, Fauré and Reynaldo Hahn, followed. In the various moods of thought and changing

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style, Mrs. Hostater proves herself mistress of the art of interpretation in all its phases, and the possessor of a voice subservient to her every demand.

Madame Gleeson-White has been engaged as principal soprano for the Thomas Beecham opera season beginning at Covent Garden October 1.

The directors of the Queen's Hall Orchestra announce that in addition to their usual promenade and symphony concerts next season they will give a London Musical Festival at Queen's Hall in the spring.

The engagement is announced of Giulia Strakosch and Kenneth Lee, of "Fairfield," Broughton Park, Manchester.

Mr. and Mrs. Ingo Simon, assisted by their pupil, Herbert Deighton, and Erich Wolff, accompanist, will give a song recital at Broadwood's, May 12.

An interesting recital was that given by Irene Scharrer, pianist, and Evangeline Florence, at Bechstein Hall, April 30. Miss Scharrer is one of the most promising of the younger pianists; her tone is good, her style brilliant, and her interpretations always backed by intelligence and an artistic sense. Miss Florence is also much above the average vocalist in equipment and quality of voice. The joint program was well constructed and exceedingly well interpreted.

Theodore Byard will be heard in song recital at Bechstein Hall, May 26.

EVELYN KAESMANN.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., May 7, 1910.

The last concert in the W-M concert series will take place June 3, at the Willis Wood Theater. The New York Symphony Orchestra with a quartet of soloists will be the feature. The announcement from the management to the effect that a still greater season is ahead for 1910-1911 is decidedly interesting and good news. The W-M series, starting early last year, was, no doubt, the source of the great musical awakening. It was stimulating to musicians and music lovers to note that so much was being done for their benefit. The prospects musical for Kansas City are indeed bright.

The Kansas City musical people are doing faithful work for the establishment of a permanent orchestra. It seemed for a time that the project had been eclipsed by the big river fund work, but that is now established and the orchestra scheme has a fresh start, aided by the effect of Oscar Hatch Hawley's Kansas City letter in THE MUSICAL COURIER some time past, which roused a determination to "do or die" among the workers. There seemed to be some evidence of being shocked at certain truths which Mr. Hawley revealed regarding the business methods of orchestras in other cities, but it has been accepted and now everything has taken on a new lease.

Mr. Kreiser has an unusually attractive program for his next organ recital, comprising the most popular selec-

tions from Wagner's works. He will be assisted by Mrs. Robinson, soprano.

The Kansas City Musical Club will hold its last open session in Westminster Church Monday evening, May 9. A very attractive program has been arranged.

Kansas City's popular baritone, Frederick W. Wallis, has been selected to fill two splendid engagements at Lexington, Mo., when he will sing in the "Creation," and at Springfield, for the "Golden Legend."

Among the recent pupils' recitals of interest may be mentioned that of Lora Taylor, pupil of Anna St. John.

JEANNETTE DIMM.

Louis Bachner on Both Sides of the Atlantic.

Louis Bachner, whose work as a concert pianist and teacher has brought him fame on both sides of the Atlantic, has given up his work in Baltimore and Washington for the larger and more congenial musical life in Berlin. Mr. Bachner recently resigned from his position as a member of the faculty of the Peabody Conservatory of Music in Baltimore. During his residence in the



LOUIS BACHNER.

Monumental City he also had a class of students in Washington who were devoted to him. Mr. Bachner made his American debut in Boston in the year 1900. Four years later he appeared as soloist with the Boston Symphony Orchestra and since then he has played at concerts with the People's Symphony Society of New York, with the Kneisel Quartet and the Flonzaley Quartet. He also gave recitals in most of the big cities of the East. Mr. Bachner left this country in 1905 and spent two years in Europe. He returned and was again engaged as soloist with the Boston Symphony Orchestra under Dr. Muck. He was appointed to his post at the Peabody in Baltimore in 1908 and during the London season of 1908-

1909, Mr. Bachner gave recitals in the British metropolis and other cities of England.

Grace Adele Freeberg and Katherine McNeal are among Mr. Bachner's pupils who have distinguished themselves at public concerts in this country. Miss Freeberg has appeared at concerts with Campanari and at other recitals of which mention has been made in THE MUSICAL COURIER. Miss McNeal has won favor for her recitals in Washington, Philadelphia, Chester and other cities.

Mr. Bachner is a musician of remarkable versatility, for he is an exceptional teacher as well as performer and has a wide knowledge of works written for the piano and is in other ways an artist with a well schooled and liberal mind. He will prove a decided acquisition to the ever growing musical circles in Berlin.

Some press notices of Mr. Bachner's public performances follow:

WITH BOSTON SYMPHONY ORCHESTRA.

Mr. Bachner chose the ever popular Saint-Saëns concerto in G minor. He played with finish, elegance and gratifying fluency of technique. He sounded the meditative depths of the first movement, he showed grace and finesse of rhythm in the second, as well as an admirable comprehension of its whimsical and fleeting mood. The finale was brilliantly tossed off with freedom and elasticity, and the audience was not content until he was enthusiastically recalled.—Boston Transcript, January 24, 1908.

Mr. Bachner's performance of the sonata (Beethoven, op. 109) was thoughtful and expressive. It was neither too scholastic nor too rhapsodic. There were poetic moments in his playing of the smaller pieces that followed immediately, and the "Arabesque" and the "Passepied" had genuine charm as played by him.—Philip Hale, in Boston Herald, November 24, 1908.

Mr. Bachner's tone commended him, clear, full, warm and edgeless, unforced by exaggerated sonorities, unstiffened by loudness, undimmed by the uncertainty that sneaks. He can make a melodic line curve against his background; he can enrich it with discreet detail; he can keep it undulating with rhythm. He can shape a musical design so that it develops beneath his hand; and he can sanely express the mood and the feeling, the imaginative qualities, of which the design was born.—H. T. Parker, in Boston Transcript, November 24, 1908.

Mr. Bachner is developing a style of his own. His development as an artist has of late years won him many admirers in this city. He has a remarkably clear head, a sound vital tone, healthy musical feeling. The Bach A minor prelude and fugue had bigness of line and large ideas back of it. The wondrously poetical Brahms' ballad was happily conceived and Mr. Bachner has gone further into the secrets of tone color than many older pianists.—Boston Post, November 24, 1908.

The Beethoven sonata (op. 109) received an effective interpretation, the simplicity and dreaminess of the first part, and the lights and shadows of the second section being admirably contrasted. The pianist displayed poetic insight, deftness in execution and sense of rhythm, and tonal values which call for hearty praise.—Boston Globe.

WITH KNEISEL QUARTET.

Mr. Bachner proved himself an admirable artist. In no instance was the piano part unduly projected. Particularly fine was his part in the trio of the scherzo, a movement that was played with the muted strings. It would indeed be a treat to hear this artist in recital.—Philadelphia Press.

Referring to his recital in London the Times of July 3, 1909, said:

His playing showed a great deal of technical ability; everything was clearly phrased and given with smooth and musical tone, and there was evidence of strong intelligence and refined feeling.

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See Future Announcements

ANTONIA SAWYER'S MUSICAL EVENING.

Antonia Sawyer's musical agency is winning international renown, and no one will wonder at the success of this charming and cultivated woman after attending the musicale she gave Wednesday night of last week at the handsome and spacious Frederic Mariner studios, 250 West Eighty-seventh street. Some of the principal artists under the direction of Mrs. Sawyer united in the program, and while the art of most of the singers was worthy of the Metropolitan Opera House, the affair was devoid of all formality. The chairs for the guests were arranged like at a musicale in a private residence, and Mrs. Sawyer and Mr. Mariner stood at the entrance and greeted each arrival personally. Both of these musical lights are from the State of Maine, and both are shining illustrations of the best hospitality which that health giving and beautiful region affords:

The order of the musical program follows:

- Piano solo, Paraphrase on Themes from Eugen Onegin, Tchaikowsky-Pabst
Otto L. Fischer,
Duet, Passage Birds' Farewell, Hildach
Irene Cumming and Annie Laurie McCorkle.
Verborgenhelt, Hugo Wolf
Es Blinkt der Thau, Rubinstein
Phyllis Has Such Charming Graces, Old English
Leontine de Ahne.
Prologue, Pagliacci, Leonecavallo
Andre Sarto,
Songs—
Ich bin eine Harfe, Behm
Ich bin eine Harfe, Behm
Im Treibhaus, Wagner
Revue au bord de l'eau, Casadessus
Kathrin Hilke.
Aria, Amour Viens aider, Samson and Delilah, Saint-Saëns
Mildred Potter,
Cavatina, Ernani, Verdi
Beatrice Bowman.
Duet, Barcarolle, Contes d'Hoffmann, Offenbach
Mrs. Cumming and Miss McCorkle.
Four American Indian songs, Chas. Wakefield Cadman
From the Land of the Sky-Blue Water.
The White Dawn Is Stealing.
Far Off I Hear a Lover's Flute.
The Moon Drops Low.
Frederick Gunster,
Aria, Voi lo Sapete, Cavalleria Rusticana, Mascagni
Josephine McCulloh.
Song, Mohacs Field, Korbay
Charles Delmont.
At the piano: Lida Low, Mary Wilson, Florence Wessell,
Otto Fischer, Walter Kieseewetter.

Mr. Fischer's masterly rendition of the Pabst transcription of themes from Tchaikowsky's opera "Eugen Onegin," aroused enthusiasm and from that on until the last number the company had reason to feel delighted with the privilege of attending such a significant musical event so late in the season. The voices of the Misses Cumming and McCorkle blended well in the duets by Hildach and Offenbach. Miss de Ahne sang her group of songs with exquisite finish. Mr. Sarto, who was for several seasons a member of the Metropolitan Opera Company, ought to be back there (if he wants to be). His singing has improved ten fold and his splendid baritone was never in finer condition. He sang the prologue from "I Pagliacci" in Eng-

lish, and it was the kind of English that counts. Every word was understood, and that made the dramatic import of the number all the more convincing. As an encore, Mr. Sarto added the martial "King Charles" song, by M. V. White, which, in view of the situation in England at the present time, was most appropriate. Miss Hilke, now one of the superb concert artists of this country, once more gave an exhibition of noble lieder singing. Miss Potter proved one of the surprises of the night. Her contralto is a marvelous organ, and her singing of the aria from "Samson and Delilah," showed her to be an artist ready to step into a high place in any opera house. One of the exciting numbers of the night was that given by Beatrice Bowman, whose beauty and intellect matches her silvery voice. Her singing of the Verdi aria was almost flawless, and she was compelled to add an encore, singing for this the waltz song, "Parla." Mr. Gunster's interpretation of the beautiful Indian songs by Charles Wakefield Cadman helped in a measure to sooth the senses stirred by the temperamental singing of Miss Bowman. Mr. Gunster's tenor is pure and sweet, and it was plain to hear that his study of the Cadman songs had been a labor of love. Then more of the "sacred fire" was injected into the occasion when Josephine McCulloh, a glorious dramatic soprano, gripped the heart strings as she sang the aria of the betrayed Santuzza. Here is another artist ready for any stage. It was a magnificent outpouring of tragic grief, and the singer was rewarded with an ovation. For an encore she sang "The Year's at the Spring," by Mrs. Beach. Mr. Delmont sang the Korbay song in a strikingly original style, and his number ended an evening that will be remembered. After the music, several of the artists were surrounded by admiring friends, and Mr. Mariner and Mrs. Sawyer were obliged to share in the general flow of congratulations.

Among the guests were: Mrs. Henry Clark Coe, Mr. and Mrs. James Harden, Miss Harden, Mr. and Miss Dugan (Belfast, Ireland), Dr. and Mrs. C. J. Strong, Mr. and Mrs. James Cameron, Mr. and Mrs. Clarence Eddy, Alfred Hunter Clark, Mr. and Mrs. de Blois, Mrs. W. C. Demarest, Emma Trapper, Mrs. Augustus Dexter, Mr. and Mrs. Frederick Meade, Dr. and Mrs. J. F. Gillette, Walter Gale, Mr. and Mrs. Lindenmeyer, Dr. and Mrs. E. L. Earle, Mrs. Arthur Jones, Lizzie Woodberry Law, Franz Listemann, Guy Layton, Dr. and Mrs. George N. Mallett, Mrs. and Mrs. J. C. Marks, Madame Royall, Mr. and Mrs. R. H. Reed, Clara McChesney, Jane Rankin, Mrs. L. B. Gunn, Mrs. Trenor L. Park, Mrs. Percy Shaw, Mrs. G. G. Frask, Mary Wheeler, A. G. Crawford, Mr. and Mrs. Henry Wellington Mack, Mattie Wiggins, Mme. Ziegler, Hattie Clapper Morris, Mrs. Marcia Bigelow, Mr. and Mrs. Spencer T. Driggs, Spencer B. Driggs, Louis Blumenberg, Mr. and Mrs. H. I. Bennett, Platon Brounoff, Mrs. Thomas A. Fair, Mr. and Mrs. C. A. L. Brown, Dr. and Mrs. Herman Chayce, Mr. and Mrs. Frank E. Carstarphen, J. Eugene Joyner, Jack Hillman, Arthur Fisher, Miss Holt, Claudia Holt, Miss Crum, Jane Patten, and Mrs. Arnold Volpe, Mrs. Abram Sharpe Smith, Katherine Eldrid, Mr. and Mrs. Gustave Becker, Winifred Buck, Ethel Horne, Mrs. Anthony Hankey, Beatrice Fine, and Margaret Sterling.

Music in Battle Creek.

BATTLE CREEK, MICH., May 9, 1910.

The First Methodist Church devoted Sunday evening to the songs of the renowned hymn writer, Fanny Crosby, thus celebrating her ninety-first birthday. Aside from the work of the choir, W. O. Henderson favored the audience with two delightful solos. William Columbus is organist and choir director.

Frances Pauline Lobdell (violinist) was heard in a graduating recital May 6. Miss Lobdell is a pupil of Professor J. B. Martin and has been a faithful student under this splendid teacher's guidance, and she deserves all the praise accorded her. Assisting were J. B. Martin (violin), F. H. Booz (cello), Charles E. Roat (flute) and Mrs. J. B. Martin (pianist).

Pupils of Mrs. Wilhelmina Smith were heard in a piano recital on Friday evening.

MABEL OREBAUGH-HENDERSON.

Music in Wooster.

WOOSTER, OHIO, May 3, 1910.

The annual concerts by the young men's and the young women's glee clubs showed some high grade work that reflected much credit upon the directors, Professor Hutchins and Mrs. Vance, respectively. The men's club had a most successful tour of about ten concerts during the spring vacation. The programs included a strong array of part-songs, solos, and "stunts."

Professor Erb gave on the list of his "request" organ recitals numbers by Guilman, Buck, Salome, Handel, Lemare, Dvorák and Wagner. The popular interest in these recitals has been steadily increasing, and found its climax in the "Tannhäuser" march and chorus, with which the program closed, and which was most enthusiastically received. Professor Erb also gave a recital in St. Paul's P. E. Church, Akron, on April 17.

J. L. ERR.

Report of Helena Lewyn's Success.

The Associated Press report of Helena Lewyn's home debut is as follows:

HELENA LEWYN—AMERICAN PIANIST TRIUMPHS.

SUCCESS IN EUROPE FOLLOWED BY BRILLIANT HOME RECEPTION.


(Associated Press Report.)

Houston, Tex., April 25.—Helena Lewyn, the young Houston pianist, whose recent success in Europe have aroused high expectations in this country, made her American debut at the Houston Spring Music Festival today with the New York Symphony Orchestra and scored an overwhelming triumph.

She played the F minor concerto of Chopin at the matinee and the Schubert-Liszt "Wanderer Fantaisie" at the night performance, revealing an astonishingly well developed technique, a clear, brilliant singing tone and a poetic insight rare in so young an artist.

She was recalled many times and was obliged to give numerous encores and was showered with flowers.—The Commercial Appeal, Memphis, Tenn., April 26, 1910.

Before a man hitches his matrimonial wagon to a comic opera star he should be sure that it is geared to stand the pace.—New York American.



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MUSIC IN RICHMOND.

RICHMOND, Va., May 12, 1910.

The seventeenth annual music festival of the Wednesday Club took place on April 25 and 26 at the City Auditorium. Three concerts were given with marked success, the following artists appearing: Jeanne Jomelli (soprano), Alice Merritt Cochran (soprano), Lillia Snelling (contralto), Franklin Lawson (tenor), Frank Croxton (bass), Franz Kohlar (violinist), Fritz Goener (cellist) and the Pittsburgh Festival Orchestra, Carl Bernthaler (conductor), Tali Esen Morgan (conductor of the Wednesday Club) and Walter C. Mercer (conductor of the children's chorus), which is always the great feature of our Spring Festival. The programs were beautifully rendered and greatly enjoyed by the immense audiences. At the final concert Mendelssohn's "Elijah" was rendered with Jomelli, Snelling, Lawson, Croxton, Wednesday Club Chorus and Pittsburgh Festival Orchestra. This year's festival was, by far, one of the most artistic the club has enjoyed; financially, it was a marked success also, and much credit is due Ernest H. Cosby for his untiring efforts in promoting the interests of the club.

The Hequembourg School of Music presented Mamie Keck (violinist) in recital on April 10. Miss Keck does great credit to her teacher, Mrs. C. Guy Hequembourg, who herself is a most gifted soloist often heard in recitals.

The second grand orchestral concert by the Philharmonic Orchestra of Richmond, W. Henry Baker, director, took place on April 11 at the Jefferson Hotel Auditorium. The principal orchestral selection was Schubert's "Unfinished" symphony, the sextet from "Patience" and a trio from "Demeter," by Mr. Baker, which were creditably rendered. Those who participated were Norman Call (baritone), J. Stokes (tenor), A. W. Martenstein (bass), Mrs. W. Henry Baker (soprano), Mrs. Browning (soprano), Lillian West (soprano), Mary Shelton (pianist). A unique feature of this orchestra is that all the first violins but two are women, Mrs. Hequembourg being concertmaster.

Mrs. William Hodges Mann, wife of Governor Mann, of Virginia, entertained the Musical Club of Petersburg, Va., at the Executive Mansion on the afternoon of April 12.

The John Marshall High School gave its annual spring concert on April 15, under the direction of Leslie Watson. The numbers were rendered by the Girls' Glee Club, assisted by the Richmond College Glee Club and the High School Orchestra.

On Sunday afternoon, April 17, an organ recital, under the direction of J. Louis Sullivan, was given at St. Joseph's R. C. Church, Frances West (soprano), Webb B. Hill (tenor), A. W. Martenstein (bass), Florence Dillard (violinist) and Mrs. A. W. Martenstein (organist).

Signor Gianni (tenor) and his concert company gave a most delightful concert at the Masonic Temple on April 19. He was assisted by the following well known artists: Marie Girvin (soprano), Beatrice Walden (contralto), Horace R. Hood (baritone) and Edythe N. Biting (pianist). They were greeted by a large audience and a most enthusiastic one.

Benjamin J. Potter, assisted by Mrs. W. F. Monell (soprano), Geline Macdonald (alto), Adele Ogilvie (contralto), Louis M. Boyd (tenor), C. J. Tinder (baritone) and Charles W. Hunter (bass) gave an organ recital recently at the Old First Presbyterian Church. Mr. Potter is an A. R. C. O. of London, England, and, for the past five years has been organist and choirmaster at Monumental Episcopal Church, where he recently inaugurated a series of afternoon organ recitals, giving works of the great composers.

One of the novel events in the history of music in Richmond was a festival given by the colored people who style their organization the "Tuesday Club," and a most creditable one it is, under the direction of Edward Ellis, Jr. Among the works presented were Gaul's "Holy City," the following local singers of their race singing the leading parts: Ida Dean Glover and Lizzie White (sopranos), Eva Evans (contralto), Thomas N. Crump (tenor), who is styled "the Caruso of the colored race"; Q. W. Moon (basso). These concerts were given in the City Auditorium and were liberally patronized by white patrons who wish the people success in their undertakings. They are striving to raise the standard of music among their people, and it is remarkable to hear their sweet voices. The local press was most kind to them, and if anybody went to the auditorium on the nights of May 3 and 4 to hear popular or ragtime music, they were most agreeably surprised to hear classic works sung in a masterly manner. The orchestra consisted of four grand pianos and a double quartet of strings, all played by colored people. They have

even erected pipe organs in their churches. They have also their local colleges, banks and charitable institutions, showing their wonderful progress in art and commerce as well as in music.

Elizabeth Crenshaw Monell (soprano), Mrs. Jasper L. Rowe (contralto), Webb C. Hill (tenor) and Charles W. Hunter (bass) tendered the pupils of the Woman's College a musicale on May 6, assisted by Shepherd Webb (accompanist). Mr. Webb, who has been organist of Centenary Methodist Church for the past fifteen years, has resigned to take charge of the organ at the First Baptist Church, much to the regret of the former congregation. He recently was called to the University of Virginia to dedicate the Carnegie organ presented to that institution.

JAMES LOUIS SULLIVAN.

BUFFALO MUSICAL EVENTS.

BUFFALO, N. Y., May 12, 1910.

Wilhelm Middelschulte, organist and musical director of St. James Church, Chicago, and official organist of the Theodore Thomas Orchestra, brought to a close, on Sunday afternoon, May 8, the series of free organ recitals given each Sabbath day at Convention Hall, which have attracted big audiences. Seldom has any musician been complimented by such close attention as that which was evinced on this occasion. It was a great feat of memory to play the following exacting program: Concerto No. 1 (Handel), with cadenza by the player; "Chorus Mysticus and Canon" (Schumann); andante from fourth sonata and fugue, D major, from "Well Tempered Clavichord" (Bach), fantastic op. 101 (Saint-Saëns); march, "Funèbre et Chant Sacerdotal" (Guilmant); "Ave Maria" (Reger);

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tieme, variations and finale (Thiele); allegretto and nocturne from "Midsummer Night's Dream" (Mendelssohn); perpetuum mobile for pedals alone and "Passacaglia" (Middelschulte). The perpetuum mobile was a fine exhibition of a difficult composition. The left foot frequently played the theme with an accompaniment of thirds played with the right, in which both feet sometimes played two parts each. Listeners leaned forward to see if there were not manuals used also, so great was the performer's facile technique. The soloist was Mrs. William Hart Boughton, the possessor of a clear, true, sweet voice, whose pure intonation delights her listeners. Mrs. Boughton's first selection was "Ope' Thou Mine Eyes" by Eben Bailey, father of the first Mrs. Georg Henschel. The other solo was "Come Unto me" from Handel's "Messiah," sung with much reverence. Mr. Gompf was her accompanist.

At a meeting of the D. A. R. in Twentieth Century Hall, May 10, Mrs. William L. Doyle, contralto soloist at Ashbury M. E. Church, sang three songs most acceptably. Mrs. Mitchell, organist of the church, was the accompanist.

The May festival was most auspiciously inaugurated at Convention Hall last night. A brilliant audience greeted warmly the visiting soloists, among whom was the peerless Nordica, who delighted her auditors. Finished work was that of the Philharmonic Chorus, which acquitted itself superbly. Possibly a more detailed account will appear later.

The Rubinstein Club will give another recital May 19, and on May 20 the annual rose luncheon will take place at one o'clock at the Hotel Lafayette.

VIRGINIA KEENE.

The Monte Carlo Opera ensemble is booked for a series of representations in Brussels this month.

Bispham at Von Ende Lecture-Recitals.

A course of four lecture-recitals was completed at the Von Ende Violin School, May 16, which attracted many people, because of the variety of topics and unusual musical attractions offered. Leon Dabo talked on painting, Whistler, etc., Edna Showalter (soprano) and Frederic Gunster (tenor) assisting. "The Voice and the Art of Singing" was F. X. Arens' topic, illustrated by several of his artist pupils. This was a most illuminating discourse given in Mr. Arens' inimitable manner, now serious, now humorous, full of telling points, but always educational and informing. "Woman in Music" was Amelia Von Ende's subject, interesting throughout. She made a final point in the statement that as woman was reputed to have the last word generally; perhaps she would in music say the last word. Frederic Gunster sang three of her German songs well. Harriet Ware, composer-pianist, assisted in her songs, well sung by Mary Cowens, with good voice and style. Paul Dufault sang with ardor always, at times with dramatic intensity, songs by Chaminade, giving a final encore, "A Summer's Day," that pleased because of its humor and manner of delivery. David Bispham was greeted with heartiness, and sang several songs by Harriet Ware with highest artistic finish, also reciting in enjoyable fashion her "Princess of the Morning" with piano obligato. His enunciation, attention to detail, and the something that catches attention from the outset were again in evidence, and applause followed everything he did. The violin choir, of sixteen players, united in several pieces by Wagner, Beethoven, Mozart, Grieg-Rice and others; the Wagner pieces were especially effective. The rooms were crowded with interested listeners, and it was noted that Mr. Von Ende certainly has the faculty of obtaining extraordinary attractions, and drawing unusual audiences. Edgar Stillman-Kelley, Miltonella Beardsley and other well known musical folk were there.

Some Hussey Notices.

Ada Hussey's success with the Brooklyn Apollo Club at the last concert was notable. The fair singer was smothered with applause and flowers, and won the following notices:

Miss Hussey sang Hermann's "Three Comrades" and then gave "Afton Water" so wonderfully well that the audience sat almost breathless until her last note had sounded. They applauded frantically and applauded still louder as she finished singing the Goring-Thomas "A Song of Sunshine." As she stepped forward to respond to the encore she received a huge bunch of roses and then repeated "Afton Water."—Brooklyn Citizen.

Miss Hussey gave the music lovers present a rare treat with her fine singing of three well selected solos. The skilled contralto sang with much feeling and expression. Throughout the evening Miss Hussey's work was that of the finished artist, and won enthusiastic applause.—Brooklyn Standard-Union.

Solo assistance was given by Adah Hussey, who displayed excellent vocal equipment and skill. Miss Hussey's voice is the genuine contralto type, of even tone, and the singer used it with a great deal of taste and sentiment. She made the most favorable impression in the Scottish song, which as a revelation of true song sentiment stood out as one of the best interpretations of the evening.—Brooklyn Times.

The soloists were at their best, especially in the case of Miss Hussey. She pleased the audience best with the old Scotch song, "Afton Water," in which her excellent enunciation and interpretative skill were most evident. Upon being recalled after her third selection she repeated this Scotch song.—Brooklyn Eagle.

More Western Enthusiasm for Langendorff.

A Western critic waxes enthusiastic over the singing of Frieda Langendorff, the well known contralto, whom London Charlton has taken under his management for the coming season, and while the terms may appear a trifle exorbitant, measured on cool and calculating Metropolitan standards, they, nevertheless, indicate the deep impression which Madame Langendorff has made throughout the country. "One confesses," says the critic, "to a tingling surprise, an awakening of long dead enthusiasm, under the influence of her singing. There is a magic in her voice that thrills the senses and whips the blood into a mad gallop. She possesses a vocal organ of tonal beauty and exceptional volume. At times its tones are deep, full and resonant; at others, soft, tender and pleading; again, they quiver with passion and intensity and dramatic power. No singer in recent years has won more deserved recognition."

Madame Langendorff will be available for concert and oratorio beginning the 1st of January, her time up to that date being occupied with a special Western tour already booked.

Florence Austin's Engagements.

Florence Austin, the violinist, plays at the following concerts: Tuesday, May 7, Trenton, N. J., Arion Glee Club; Thursday, May 19, Albany, N. Y., Mendelssohn Club; Tuesday May 24, Waldorf-Astoria Hotel, assisting Lillian Sherwood-Newkirk, and Saturday, May 28, New Haven, Conn., concert, St. John's Roman Catholic Church.



LEIPSIC, May 2, 1910.

The Leipsic Opera is holding a festival week of four performances, to which it has called distinguished singers as guests in some of the principal roles. Mozart's "Magic Flute" began the festival last evening. Tomorrow evening comes "Fidelio," to be followed at third day intervals by "Die Meistersinger" and "Tristan und Isolde." The "Magic Flute" was sung under the Leipsic conductor, Richard Hagel, with Bender of Munich as Sarastro, Vogelstrom of Mannheim as Tamino, Frieda Hempel of Berlin as Queen of the Night, Hafgreen Waag of Mannheim as Pamina. The Leipsic artists to complete the cast were Luppertz as Speaker, Schroth as Priest, Fräulein Bartsch, Grimm-Mittelmann, Urbaczek as Queen's Ladies, Fräulein Sanden, Marlach, Stadtegger as Genies, Herr Kunze as Monostatos, Kase as Papageno, Fräulein Fladnitzer as Papagena, Herren Staudenmeyer, Mehlhorn, Scholz as Slaves. The thirteen elaborate and very beautiful stage pictures of the opera were by Leipsic regisseur Dr. Hans Loewenfeld, under whose editing the text book was also newly issued. Though the Leipsic Opera has given each spring the Wagner operas in quasi-festival manner, with an occasional distinguished visiting artist assisting, this is the first avowed festival that has been started here. Especial signs of the festival, besides the numerous visiting artists participating, are the prices asked at the box office, and the announcement of each opera and each act by a fanfare. The scale of prices is at about three times the usual rates, yet the very best seats in the house are thus to be had at three dollars and a half. A seat in the side boxes costs less than five dollars. The opening performance has proved to be worth the money, for, notwithstanding the presence of several strangers in the cast, there was remarkable unity of purpose and action. Miss Hempel's remarkable singing of her arias in the original keys came near giving "star" atmosphere at times, but the continued smoothness of all the proceedings and the praiseworthy singing of all the artists succeeded in holding the show to an ideal ensemble. The audience was extremely prompt and cordial in its recognition of every number, yet there were no delays occasioned by this recognition. At the conclusion of the

evening everybody, including Hagel, Loewenstein and Director Volkner, was called to the curtain.

Two evenings before the beginning of the festival, the home forces gave an extraordinarily powerful representation of "Elektra," with Hagel conducting and Fräulein Sanden in the title role. The other principal artists were Fräulein Urbaczek as Clytemnestra, Fräulein Schubert as Chrysothemis, Herr Jäger as Aegith, Luppertz as Orestes. The stage setting itself was imposing, and the action of the opera unfolded in the perfect art illusion which both dramatist and composer intended. Upon first and second hearings of "Elektra," one thought that, as compared to "Salome," the music might not be quite so concise and so frequently of abstract beauty as in "Salome," but upon sitting just against the orchestra for this third hearing, it was found that the deep lyric base was absolutely unflinching through the entire work. True, it is not melody lyric, that is, the tuneful lyric of a Mozart, but it is the deeper lyric, the inner melody about such as a Brahms gave over his life to writing. No, Strauss is not a

It is this lyric quality, this unflinching element of beauty, which should give the Strauss works greater longevity than many dare predict. The principal condition imposed is that he shall not write them hurriedly, but hold them all to the best standards of inspiration.

How strange that during the two decades of Richard Strauss' composer career, no writer has ever taken occasion to haul down the false cognomen of "Richard II," which has been so long applied to him. The whole truth about Strauss, from the cradle to the grave, and if he lives a hundred years, is, that he is not a Wagner, but a Verdi. The analogy of Strauss and Verdi is especially recognizable in the inspirational weakness of their early compositions. Verdi was refused admittance to a conservatory because he was thought not to have any composer talent, and whoever will look in upon the earliest Strauss compositions will not see any signs of inspirational genius. See his violin concerto and other early works of comparative musical poverty, then see his "Tod und Verklärung," which may as well last forever. On the other hand, look at Verdi's "Aida" as an advance over his own earliest works, and then look at "Otello" and guess if it was composed by the same man, and an eighty-year-old man at that. Furthermore, one finds more than a slight trace of this Strauss-Verdi psychology in examining the mental career of Abraham Lincoln, whose earliest biographers thought that the mantle of charity warranted non-printing of his earliest writings. Yet his intellect came finally into its full eloquence, and cool judgment sat with him in all his later years, just as it did with Verdi, and as it does to this day with Strauss.

Within the last weeks the city of Frankfort-am-Main has issued an offer to Director Robert Volkmann, of Leipsic, to take charge of the opera at Frankfort-am-Main. The proposed deal seems to find favor with the Leipsic director and another week or ten days may prove to be time enough to complete a contract. Upon such an arrangement, the city of Leipsic would be compelled then to select a new director, presumably to come next year.

EUGENE E. SIMPSON.

Manifest from Montreal.

PHYSIOLOGICAL LABORATORY, MCGILL UNIVERSITY. MONTREAL, May 9, 1910.

To The Musical Courier:

I wish to thank and congratulate you, if I may, on an article in your latest number entitled "Every Dog Has Its Day." It is rarely that one is privileged to read a contribution so comprehensive, so profound, so suggestive and at the same time so admirable in its literary form.

Sincerely yours,

(Signed.) WESLEY MILLS, M. D.

"When I left the concert yesterday after my solo on my way home I was taken with such a frightful toothache that I thought I should shriek out loud."

"Are you sure, my dear madame, that you had no toothache while you were singing?"—Fliegende Blätter.

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Effa Ellis Illustrated Music Courses.

OMAHA, Neb., May 10, 1910.

The Effa Ellis Illustrated Music School is the only organized musical enterprise in Omaha. Effa Ellis, the founder and promoter, has forged her way by ceaseless study and abundant enterprise and now is instructing teachers in all parts of the United States, their unvarying success testifying to her ability and conscientious work.

Recently the writer had the pleasure of attending a regular class lesson to adults. The comprehensive knowledge of harmony displayed was surprising and could not fail to arouse the creative instinct. At the close of the class lesson little Janet Gilinsky was asked to take her place at the piano and meet tests in chord successions and modulations offered by class members. Her responses were made with alacrity and precision which testified to a thorough understanding. She already has placed to her credit several original compositions.

The lack of theoretical training in music retards the advancement of the student. Miss Ellis says: "My chief aim is to develop the musical sense of the pupil and my services consist in getting him to think for himself and to know what he does and why he does it, thus making him accurate and rapid in his thinking and aiding him in other lines of study. Right conception of every step is necessary and a well laid path in the right direction will save doing the whole thing over from the start."

The Effa Ellis Illustrated Music Courses embrace all phases of musical education—harmony, analysis, musical history, musical vocabulary, ear training and interpretation. Miss Ellis' ear training exercises are among the most complete published and are presented largely upon a harmonic basis. Pupils are taught to hear by having their attention aroused to listen. Students are much interested

school and its artistic atmosphere makes it a favorite rendezvous.

Results are undoubtedly the highest form of praise and the Effa Ellis School has testimonials from many of Omaha's first families as well as those from St. Paul, Duluth, Chicago, Des Moines, Denver, Salt Lake City, Portland, Seattle, Tacoma, Los Angeles and hundreds of smaller cities. The system is being used in public school work and is recommended by the president of the National Superintendents' Association.

The Effa Ellis Illustrated Music Courses for children make the elementary study interesting and fascinating. By these courses the little ones, while eagerly following the delightful class work, are absorbing the very soul of musical education.



ANNIE LEAF.
Six years old.

It is not a kindergarten system, no games being necessary to awaken interest and conception. One year ago her method was given a severe test when little Annie Leaf was taught within two weeks all of the letters and could name them with the same ease and rapidity as children twice her age; she could give three names for each key, spell any major or minor chord, play tetrachords and scales and repeat the order of steps and half steps at the same time; she could also name any note struck on the piano. Although this ability to name the tone is general among Miss Ellis' students she does not consider it as important as being able to name combinations of harmonies and resolutions.

This music school is considered a great help to other teachers, especially in Omaha, as Miss Ellis gives no private lessons and is really creating and educating students for the other teachers.

Children take one course of twenty weeks or continue in class work for one year and then take of other teachers. Much piano work is done in the course, but the aim is to give enough theory and analysis to balance with two or three years' study on the instrument. The majority of adults are pupils of other teachers. Many study these courses as a general education.

Miss Ellis is doing a work all over the country which is sure to have its effect toward creating a general musical atmosphere. Visitors are always welcome at her school, and the writer can conscientiously affirm that an investigation is worth while.

E. H.

MUSIC IN OMAHA.

OMAHA, Neb., May 10, 1910.

The Tuesday Morning Club held a board meeting on the morning of May 3 at the home of the president, Mrs. Myron Learned, and elected the following committees: Membership, Mrs. C. C. Allison, Mrs. William Baxter, Mrs. T. J. Mahoney, Mrs. W. W. Turner, and Mrs. Charles Martin; courtesies, Mrs. Charles T. Kountze, Mrs. Joseph Cudahy, and Mrs. F. P. Kirkendall. Plans were laid for the programs of the coming year and twenty-five candidates for membership were selected from the waiting list.

Corinne Paulsen, the popular pianist and accompanist, leaves the latter part of May for five months' study in Berlin.

Mr. and Mrs. George A. Joslyn have announced a series of organ recitals by Archer Gibson, of New York, to be given in their beautiful home, Lynnhurst.

Sigmund Landsberg announces the tenth annual concert by members of his advanced piano class, at the Lyric Theater, May 30. The program is of a high order and an admission fee will be charged.

EVELYN HOPPER.

Ernest Hutcheson's Season.

Not all pianists have attained the success achieved by Ernest Hutcheson during the past season. Since his first recital of the season in October he has been constantly engaged in recital work, besides appearing as soloist with the Boston Symphony, New York Philharmonic and Philadelphia Symphony Orchestras. He also appeared at one of the musicales given at the White House, after which President Taft presented him with an autograph picture of himself.

That Mr. Hutcheson's playing has made a deep impression in the musical world is shown by the requests for next season's appearances, which from present indications promises to be a very busy one. Mr. Hutcheson will be the soloist at the convention of the New York State Teachers' Association, which meets in Syracuse, N. Y., on June 28.

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MUSICAL TORONTO.

TORONTO, Can., May 20, 1910.

The reorganization of the Mendelssohn Choir for next season's work has been in progress for several weeks past under the personal direction of the conductor, A. S. Vogt. As has been the custom in past seasons, an entire disbandment of the chorus of last year has taken place, thus forcing each member desirous of again singing in the chorus to make application anew which is subject to another voice test. In this way the chorus is annually relieved of the inevitable deadwood accumulating from year to year, the old singers retained and the new material admitted being of exceptionally high average. The same process has been followed in the reorganization of the children's chorus of three hundred voices which will co-operate with the adult chorus in three of the five concerts of next season's February series. The results of the care taken in the choice of the juvenile chorists justifies the expectation that the brilliant triumph won by the young people in last season's productions of Puerne's "The Children's Crusade," will be more than equalled during the coming year. The local annual cycle of concerts is from year to year partaking more of the nature of a musical festival. Last season the seating capacity of Massey Hall (thirty-five hundred) was taxed to overcrowding at each of the concerts. Among the sixteen thousand in attendance at the concerts were several hundred visitors from across the border representing New York, Chicago, Syracuse, Ithaca, Buffalo, Detroit, Omaha, Milwaukee, Nashville and other points. The chorus also sang last February at Buffalo in Convention Hall before a record-breaking audiences and at the Grays' Armory, Cleveland, twice, when standing room was the order on both occasions. In all of these concerts the Theodore Thomas Orchestra under Frederick Stock, co-operated, and at various concerts of the series the following soloists appeared: Mrs. Rider-Kelsey, Mrs. Sharp-Herdien, George Hamlin, Herbert Witherspoon, Claude Cunningham and Marion Green.

Arthur Blight (baritone), and Valborg Martine Zollner (pianist), two local artists, gave a combined recital in Napanee this week under the auspices of the Ladies' Musical Club of that city. They were greeted by an enthusiastic audience. Mr. Blight, as always, sang admirably, his principal numbers being "Sunset" (Buck), "Pre-lude" and "Love I Have Won You" (Ronald), a group of short songs, and the prologue from "Pagliacci." Miss Zollner's selections were an etude (Chopin), the Mendelssohn-Liszt "Wedding March and Dance of the Elves." Miss Zollner is one of Canada's leading pianists and received her training from W. O. Forsyth, of this city.

ALMA VAN BUSKIRK.

Madame De Pasquali for Florida's Opera.

Signor Florida, whose English opera will be given in Cincinnati in August at the Ohio Valley Exposition, has invited Bernice de Pasquali to confer with him regarding the cadenzas which he wishes to interpolate in her role, for which purpose Madame de Pasquali will go to Cincinnati for a few days during this month. She has also been engaged for the Cincinnati season as the principal soprano.

"Elektra" will be heard in Prague this month, sung by an ensemble from the Dresden Opera.



EFFA ELLIS.

in the "nature tone" and recognize music and rhythm in the wind, water, bells, whistles, etc. One little pupil of five years says his Manx cats sing in B.

Miss Ellis' greatest revolution has been in keyboard harmony. She does not teach harmony from a figured bass nor harmonize a given melody. The construction of music is made easy and natural to students of all ages and her short, simple and interesting method enables students to grow rapidly into the most difficult chord successions and modulations. One prominent musician of Omaha says: "Miss Ellis' secret on keyboard harmony is so simple, it is scientific." No one is satisfied with the old systems and those who have studied most have given the heartiest welcome to this practical illustrated harmony which facilitates the reading of music, makes memorizing thorough and exact, makes phrasing and pedaling comprehensive and is the key to interpretation unfolding the beauties in music which are otherwise hidden.

The school occupies an elaborate suite of rooms in the old Brandeis Building, exceedingly well equipped and its patronage taxes its capacity both in day and evening classes. Miss Ellis' success is augmented by her pleasing personality and intense enthusiasm which seems to be contagious among her workers. Another admirable quality is her charity toward other teachers. She believes that every teacher, even the poorest, has something worth while. Free use of her recital room and library is given to teachers and students. The central location of the

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No, Belinda, the "white slave emancipation" now being undertaken in this city does not refer to music teachers. Their bondage must continue, we are sorely afraid.

MILKA TERNINA, the celebrated vocalist, has reached Munich, and after her next season of teaching in New York will not return to America. She does not approve of certain methods, theories and ideas, and joins Gerster in not repeating her experience. What is the underlying cause of these phenomena?

An interclass singerfest, or singing contest, was held at Columbia University last week. Just as the final number was being concluded, the 'varsity' baseball nine came along, and the vocalists surrounded them and ducked the players in the college fountain. This mixture of music and muscle tells its own tale to observers of artistic development at our large schools of learning.

It is a safe guess that the very measures which have been taken this spring to bring about peace in local operatic affairs will prove to be the groundwork for the squabbles of next season. Grand opera without dissensions is an impossible proposition—at least, as long as there is money in it for the singers, conductors, managers, and the rest of the altruistic camp followers.

THE time now is ripe for the annual discussion as to whether restaurant music aids digestion, and whether it makes one eat more or eat less. We cannot help in the controversy, for the editors of THE MUSICAL COURIER usually patronize only such sequestered meal maisons where nourishment may be taken without notes, and gentle drink imbibed unaccompanied by musical strains minor or major.

OUR city's appropriation for music this summer on recreation piers is \$34,000. The season opens May 28, and extends to September 9. Regimental bands are to be employed, and that circumstance will do away with the "scrub" organizations which formerly were padded with Tammany cheap political appointees who used to pretend to play, but drew their salaries without ever really producing a single sound on the instruments they handled so valiantly.

SPECULATION is rife concerning the identity of the former Manhattan Opera singers to be retained (or acquired) by the Metropolitan Opera House. As the last named corporation has not yet made up its mind definitely on the subject, all lists given out so far by the daily newspapers are premature and mere guesswork, where they do not represent the mechanical effort of press agents to influence a decision on the part of the powers that make the engagements. The daily newspapers should have learned ere this that the Metropolitan Opera directorate proceeds in its business course without any reference whatsoever to the desires or preferences of the musical commentators on the diurnal press. If that lesson has not yet been made plain enough to the morning sheets, it indicates on their side either unusual stupidity or else a wish to adopt the familiar policy of the ostrich. That bird fools only itself, as every child well knows.

THE London Daily Telegraph envies New York music critics, and as we never have heard of any one else envying them, we think the yearning plaint of our English contemporary worth reprinting here:

Talking of affairs musical on the far side of the Atlantic, the New York MUSICAL COURIER, commenting on the close of the opera season, says that "New York will have an almost unbroken musical vacation until next fall—or, to be exact, 194 days from this date (March 30)." From which one gathers that New York must be a veritable paradise for musical critics, particularly if they are

able to follow the example of those happy mortals who, according to THE MUSICAL COURIER, "hail the out of door months as a boon to tired nerves and jaded ears, and hie themselves to the lap of Nature and vegetate until the call of duty compels them to return." One hundred and ninety-four days of dolce far niente! More than half the year! Such a state of things conjures up a blissful vision of prolonged inactivity that professional concert and opera-goers in London, where music in one form or another has become continuous almost throughout the year, may well envy their fortunate brethren in New York. In the circumstances it is surely permissible to indulge the genial hope that these pampered American writers are not allowed to close their eyes—or their ears—once during the remaining 171 days and nights.

PRESIDENT TAFT, while in Pittsburgh recently, made an address at Carnegie Music Hall, wherein he put forth to the inhabitants of the Smoky City a covert plea for the maintenance of their fine symphony orchestra. At the present moment Pittsburgh seems to face the choice of disbanding its famous organization altogether, or else perpetuating it by popular subscription. The President's urgent arguments should stir Pittsburgh's civic pride, and bring forth a practical response from the large cultured class in that community.

THE St. Paul, Minn., News has its own ideas as to the reasons why grand opera cannot be made to pay in this country. The News explains:

The difficulty seems to be here. The promoters of grand opera have been unable to devise for it in America a basis upon which it can be produced within the reach of the people of ordinary means.

So long as it is withheld for those who can afford to pay \$2 or more for a seat there will not be enough of them to support opera for opera's sake; so long as it is maintained upon its present exclusive social basis, its success, if success it gains, is merely social, and not musical.

Europe has a larger percentage of people who know and appreciate the musical classics, but it is sometimes hard to say whether this is because of the cheaper opportunities to enjoy them, or that the cheaper opportunity is because of this larger number. Doubtless each has in it something of the causative, and something of the effect.

But grand opera cannot be really successful in America until one, at least, of the same conditions is approximated here.

In the "Reflections" of this issue of THE MUSICAL COURIER, the St. Paul News may see the true financial inwardness of the grand opera situation in America. At no time in the world's musical history—beginning with the era of the Florentine amateurs who first conceived and presented "opera"—has grand opera been anything but a luxury, and political economy decrees that luxuries must be paid for as such. Plain opera for plain people is a beautiful iridescent dream, nothing more.

WARNING FROM WASHINGTON.

An official communication comes to THE MUSICAL COURIER from the Librarian of Congress, as follows:

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APRIL 20, 1910.

To The Musical Courier:

As a matter of protection to your readers we shall be glad to have the following notice inserted in an early issue:

It has come to the attention of the Library of Congress that the "Report on the 'Star Spangled Banner,' 'Hail Columbia,' 'America,' 'Yankee Doodle,' Corp. by O. G. T. Sonneck, Chief of the Division of Music, 1909," has been offered for sale by certain private concerns at \$1.25. This publication can be obtained direct from the Superintendent of Documents, Government Printing Office, Washington, D. C., at 85 cents a copy.

Very truly yours,

HERBERT PUTNAM,
Librarian of Congress.
By H. H. B. MEYER,
Chief Bibliographer in Charge of Publications.

The Government should not distribute such books; it should advertise them for sale. It would then also discover whether there is any demand for such books.

ADDITIONAL REFLECTIONS.

BY THE EDITOR.

PARIS, May 6, 1910.



OPERATIC circles seem to be pessimistic, both here and in London, and Hammerstein's additional newspaper talks are not calculated to add any cheerfulness to the situation. In his latest interview Hammerstein suggests the subvention or subsidy method by city appropriations for grand opera in America and he again states that we have had too much opera and that the latter reason accounts also for his selling out. There are too many reasons given for the repeated failure of opera and the true reason is consequently overlooked; it has been given in this paper over and over. Grand opera is one of the luxuries of modern fashionable life. During the past one hundred and fifty years, chiefly through the impetus given to it by that queen of fashions, Marie Antoinette, grand opera has been feeding upon the rich, who look upon it not as an art, not as music, but as a source of pleasure, of entertainment and of social facilities. As the rich and powerful citizens control legislation (no matter under which kind of a government it may be) they have succeeded in securing from the States and municipalities certain sums each year called subsidies, and these subsidies are paid by adding the sums to the annual budget and thus the poorer people and the bourgeoisie, who do not visit the opera, who seldom hear an opera, who do not care for that form of amusement, who know nothing about music, pay a large part of the annual deficit of the opera, all over Europe.

In England there is no opera because there are no subventions. There is a short Covent Garden season, on the lines of the Metropolitan, supported by wealthy, fashionable families. There are attempts at establishing opera in English in England in which some very energetic men and women are wearing themselves out giving quasi operatic performances with temporary orchestras from city to city. The only important operatic move in England that has the character of an innovation and that has the power of progressive thought in it and that may force an issue, is Thomas Beecham's opera enterprise, the force of which cannot be underestimated or even estimated, because at its head stands a genuine musician, a man who can, for himself, analyze a score, a man who can conduct, who can control, artistically, the whole fabric of opera under his orders. With all due regard to what our daily New York newspapers have been printing on Mr. Hammerstein's musical accomplishments, Mr. Hammerstein himself never claimed to be a musician. He could not transpose a bar of music if put before him, and he does not claim it. He always treated that feature of journalistic comment upon his accomplishments as the climax of New York newspaper idiocy and enjoyed it immensely. With Mr. Beecham, Great Britain ushers in a new era of opera under novel conditions hitherto unexperienced anywhere, and the outcome will affect the operatic question the world over. Up to date, however, and I am commenting on the past and present, opera has been a fashionable function supported on the Continent by governmental subsidy, without which it would close its doors. De Macchi is conducting opera in Italy, in Turin and Rome, with Americans singing in Italian and most of them are aiding in making their debuts. This may, in course of time, as he expands, influence the Italian situation.

To manage grand opera in America, where there is no subsidy and where our city and State and national governments cannot, any of them, donate or

grant a subsidy, means for the individual who "runs" it, financial failure and frequently physical collapse or both; that is the history of it. Every man who ever entered upon grand opera in America either died very poor, or poor, or from illness incurred in that disastrous pursuit, a pursuit that cannot succeed, even if with a subsidy, because the subsidy carries with it conditions that paralyze personal initiative.

Mapleson, the Strakosches, the Graus, Maretzek, De Vivo, poor Abbey, now unknown Italians, a number of Germans—Neuendorff among them, all remained poor or died in debt and most of them were buried with a few mourners in attendance because of their obscurity and the fact that they had no social life and were out of touch with the big world after their collapse. Maurice Grau, the most successful of the managers, retired to Paris because of illness caused by the severe strain, a strain that also killed Conried, who had been warned that it was inevitable. It is not the habit of men looking forward to the career of life to accept warnings while in the heat of the conflict; hence those who destroyed their health in the operatic battle were not expected to listen to any warning. Hammerstein, who has always been lucky, retired just in time to avert a similar catastrophe. Had he remained in operatic management he would have collapsed physically, as all those who observed him could easily predict; he was therefore wise to make the renunciation. A dead opera manager is of no use whatever and he knows it.

The Future.

Opera can only be managed through this combination of wealth and fashion on one hand and popular support on the other. And that is the aim of those who are now engaged in establishing an operatic solidarity in America through the Metropolitan, the Boston and the Chicago enterprises co-operating to meet the physical problems of opera practically. The whole American scheme, however, is doomed inevitably to the greatest failure ever placed on record unless, in each case, the individual opera management is placed under one responsible individual head.

New York must have its one operatic manager; Boston its one; Chicago its one, as Mr. Dippel so properly stated when he went into the Chicago scheme. If Mr. Dippel is to be co-manager with Mr. Campanini in Chicago, that opera scheme may as well be considered dead today. Mr. Russell in control in Boston and Signor Casazza at the head in New York co-operating, both of them, with the head of the opera in Chicago will tend toward the solution of the grand opera problem in America. There will always be losses because grand opera under ten dollars a seat with all seats filled all the time, means loss. We might as well look this thing in the face, that is about the fact, financially stated. But there will be many reforms and many improvements and much economy hereafter and some chance of success—provided each opera house has its own, responsible, single head, like banks, railways, newspapers, governments, etc. Otherwise, good-by. It will be the same old collapse.

King Clark to Berlin.

The above title is intentionally abbreviated for typographical reasons; the article herewith referring to Frank King Clark, the American vocal

teacher, who for the past five or six years has been teaching a remarkably large class of singers here in Paris, and who has decided to remove his studio and activity to Berlin, as a matter of progression and advancement in the particular field in which he has become famous.

Frank King Clark, by coming here to Paris as an American and giving instruction in voice culture and doing it with such success as to make it unprecedented, has established an epoch from which the voice question will receive a new period. He has, during the past few years, been unable to attend any kind of function, he and Mrs. Clark, who has a subsidiary class of pupils, being engaged from early morning until late at night, day after day, year after year, in giving lessons to a host of pupils from America, Australia, Russia, Germany and France and with specialist assistants imparting specialties necessary for the variety of careers open to the vocal adept.

The work accomplished by Frank King Clark aroused enormous interest in musical and vocal, concert and opera circles everywhere, not only on account of the abundance and versatility of the clientele and its international character, but also for its unique nature, as this is an American enterprise, an American plan and an American success. It also disclosed the peculiar cosmopolitanism of the French capital, which proved to be for Clark a responsive field where he became occupied to such a degree that he was personally isolated through the incessant application of all his time to the duty of a voice teacher. This very isolation, however, added such strength to his position that it has not only made him impregnable as a voice authority, but it carried his name and fame beyond the confines of Paris into all the operatic capitals.

Mr. Clark naturally kept his mind upon America and carefully observed the tendency and when he found that operatic expansion was in progress, his decision in coming to Paris was amply justified. The attention paid by him to the French repertory with a view toward preparing pupils for French opera was as much of the daily routine as the work he was doing with the German repertory and the Wagnerian operas, and one of the most important phases of his work was his annual summer pilgrimage to Bayreuth, made for the purpose of vocal analysis on the spot and for the benefit of those pupils whose voices and style were especially adapted to Wagner and German tendencies, many of these pupils accompanying Mr. and Mrs. Clark to Bayreuth.

While Mr. Clark proposed to have an international studio in Paris, he nevertheless was compelled to recognize the general tendency and as the ultimate aim of American pupils must, of necessity, be America, it was toward America that Mr. Clark aimed in the final result. The recent retirement of the French opera from New York as indicated by the failure of Hammerstein to impress America with French opera or opera in the French language, helped to influence Mr. Clark to accept some flattering suggestions coming from Germany, where two or three of his pupils had recently been accepted in German opera houses. France itself has a limited number of opera houses only, outside of Paris about a dozen, endowed with the material or environments so essential to operatic growth and where the beginners can look forward toward advancement. Germany and the German speaking countries adjacent, such as German Austria, Ger-

man Switzerland and German Russia districts, on the other hand have more than 100 opera houses in superb condition for the singer, all of them striving in a sort of rivalry to meet the very best demands as they are found fulfilled in the opera houses of the large German cities. The French collapse in New York decided Mr. Clark's action finally, and he at once left for Berlin, leased a large apartment and studio on the Kurfürstendamm and will, after the summer vacation or the end of the Bayreuth season, which he will attend again, open in that city with a large group of pupils, twenty-three going with him to Berlin, as he thought. However, during the past week, the number has increased to thirty-six, mostly Americans, although there are about ten among them from other countries.

Mr. Clark's transfer to Germany was an assured success before he had finally concluded upon the step, for his pupils are his pupils irrespective of locality. The advantages of Paris lay in the opportunity of hearing French operas, operas in French, French diction and deportment; but the practical and essential phases of his work with pupils was to aid them to make careers, and here, in Paris, although all the teachers have equal chances whenever the pupils exhibit equal merit, yet the government must consider first its own pupils of the National Conservatoire, pupils coming out of the Paris and Lyon and Bordeaux and Marseilles and Lille and other sections, and the Conservatoire is considered a kind of preparatory school. Notwithstanding this, the teachers outside of the Conservatoire have no complaints to make whenever they can prove that their pupils are debutants in readiness, and hence Paris has become the home of many foreign teachers, among them Mr. Clark, whose large class proves its own success. In fact, the success of Mr. Clark here in Paris, with German *vorbereiters* and specialists, percolated into Germany and drew him to Berlin, the final decision coming on the realization that he could find just so many more openings for pupils as there were so many more opera houses and public concert appearances than in Paris or France, and the American German opera field being so much more tempting than the French, particularly since the collapse of the latter in New York. Mr. Clark is well known to the large and quickly growing American musical colony in Berlin, but his acquaintance with the leading German musicians is one of his largest assets, for among them his work here in Paris has been followed and appreciated thoroughly.

The Effect.

Everybody who is anybody in music in Paris is asking what the effect will be of Frank King Clark's removal to Berlin and whether it does not prove again, as so often asserted, that Germany is the great music nation. What will be the effect on the vocal teacher here and on the American vocal teacher already here and coming here? Clark set the pace and it became very hot. Those here now who are giving lessons—those American teachers who have the pedagogic endowment—should gain the advantage coming from the advancement Clark's move represents. Clark is going to a recognized music center as contradistinguished from an art center. Berlin cannot compare with Paris as an art center; as a music center it has won out and stands recognized universally. The graduation of Clark into that more versatile and active musical field should show American teachers here and at home what it means to have a Paris reputation; what it signifies the world over; what a Paris success means. To make a success here, the most difficult field, the oldest of the modern centers, the city that carries us back by immediate contact through the French renaissance into the Italian renaissance, then into Byzantium and into Roman and Greek and even Egyptian art—to make a success in this town, the very center of present civilization in

its highest pitch, the hub of the thinking world, means a reputation of untold value for those who have the nature of a proper estimate; for those who understand how to utilize it for their own good and the benefit of others.

But it depends, of course, upon the personality, upon the character, upon the capacity. The vocal teacher here must produce. Out of his studio the voices must go to be heard, if he wants the pupils to remain and others to come in. That is the test. Hence the Clark removal to Berlin will prove a stimulus to every teacher in Paris to show what he or she can accomplish with pupils; not with the discussion of vocal methods; not with any insistence of claims of pupils without their consent; not with hypercritical comments on the work of colleagues; not with the idea that obscurity means merit. Mr. Clark appealed to the intelligence through intelligent mediums. When he did something he was not controlled by a false or deceitful modesty, but he told it through the modern means of intellectual communication. Mr. Clark also felt and knew that it would benefit the pupil to be known to the musical world as the pupil of a successful mentor, and thus he helped his own pupils to advance, practically, on the path toward a career. Those teachers who do not advertise close the avenues of the careers of their own pupils, besides reducing themselves to the position of obscure and mediocre media. Those who do advertise overwhelm the others, particularly when they make such an overwhelming success as Frank King Clark has made.

One meets a student. "Who have you been studying singing with?"

"M. de Savonnot," is the reply. That ends it.

"Who have you been studying with?" is the same question put to the next pupil one meets.

"With Mr. Frank King Clark." At once everybody knows and then naturally follows: "Let me hear you sing." If teachers could only realize how they injure their own pupils by maintaining a denseness of personality through the absence of the publicity power; naturally they bury themselves and then they complain about the lack of appreciation and the absence of sympathy and the faults of the musical career. It is their own fault only. There is hardly one French vocal teacher in fifty known in Paris by Paris. The fault lies with these teachers, who lead a precarious life through their traditional indifference to the pupil's welfare.

On the other hand, the American teacher, imbued with the benefits of publicity, can make unusual success and distinction in Paris. I admit every one is not gifted with the personality and magnetism of Clark, with his buoyancy of spirit which becomes contagious, with his moods of hospitality and his general bonhomie; but others again have other gifts and also the power of assimilation and there is no field to equal Paris for such Americans, especially if gifted and if susceptible to the subtlety of Parisian influences. Frank King Clark from Paris will have so many pupils in Berlin that it will be very difficult to secure a series of lessons from him.

Very Apropos.

If ever an article of a daily paper had the merit of the reprint in it, it is the following from the London Daily Mail of May 5:

BLACKMAIL UNDER THE LAW.

LORD MERSEY ON NEWSPAPER LIBEL ACTIONS.

[By Special Wire.]

LONDON, Thursday, May 5.

The Newspaper Society held its seventy-fourth annual dinner in the Savoy Hotel last night. Mr. Henry King, president, was in the chair.

Lord Mersey, of Toxteth (formerly Mr. Justice Bigham), in proposing the toast of "The Newspaper Society," made an important speech on the subject of libel. He said Mr. Labouchere, as the result of various bad swindles which he ex-

posed, was the victim of endless libel actions, which never should have been brought against him, and he had often spoken to him (Lord Mersey) as to the possibility of putting a check to libel actions which were really nothing more than systematized blackmail.

"I know," said Lord Mersey, "what juries are, and perhaps you do, too. They are unstable—(laughter)—liable to be talked over by counsel, and they do perversities, and the consequence is a great deal of injustice is frequently done by juries, but never by judges. (Laughter). The impecunious blackmailer, the man who has been properly denounced in the press, is a person who can afford to take his chance of getting a verdict from such a tribunal. He has nothing to lose. Something ought to be done, I think, in such a case to prevent the impecunious blackmailer from bringing an action into court as defendant a newspaper or the proprietors of a newspaper who have only done their duty in bringing to the notice of the public the conduct of the plaintiff.

"I cannot help thinking that if upon proper material, brought to the notice of the judge at the commencement of an action of the kind I have mentioned, a case can be made out for ordering the plaintiff to find some security for the costs of the action he is bringing, it would be a very good thing.

"I am quite sure newspapers must have had experience of the hardship I have mentioned. When they fight their case, having written nothing they were not entitled to write, they either win their case and get an order for costs, which are never paid, or the matter comes before some foolish, sympathetic jury, and possibly the defendants are even cast in damages. If they are once cast in damages, such is the respect of the Court of Appeal for juries, that it is very difficult indeed to get the Court to interfere with what the jury have done.

"Among the objects still demanding attention of the Newspaper Society are those of protecting their trade and seeing if it was not possible to amend the law in the particulars to which I have referred." (Cheers.)

This also applies to our country. Anybody who can find a lawyer out of joint or wanting in clients can institute a libel case on any pretense and the courts know this. They also know the lawyers who flourish on libel and who watch papers closely in order to prompt libel cases. The men who are called for jury duty are usually men in active business life; hence there are seldom any successful libels, because they understand the situation.

The law of compensation also operates, as it does in all phases of life. Many libels creep into papers, either through ignorance, or error, or otherwise, and there is seldom any malice, because newspaper men are too busy in making their properties valuable to spend time upon any schemes that embrace a malicious purpose. Most newspaper men are men of intelligence and are above a malicious motive. Yet, in pursuit of ethical aims, also for the purpose of proving the honesty and conscientiousness of a journalistic ambition, they run afoul of a technical libel and it is then that the blackmail against the paper becomes effective. It subjects the paper to a loss of time, to attorney's fees, to the cost of finding witnesses and at times to the payment of a libel judgment. And here the law of compensation appears, because a libel suit of any proportions is a remarkable advertisement for the paper. It shows its value. It proves its value. It subjects the issue to general comment and it gives the paper an opportunity to be heard beyond the usual circle of its constituency. It is assumed that the paper is innocent, per se, of any personal feeling, and papers usually are. If it is guided by small, by limited minded editors, it is not worth a libel suit, because it is, naturally, a limited sheet. A verdict against such a paper is not a moral victory. If the parties who sue for libel sue to make money and not to recover from a shock that has shaken their moral standing, they are welcome to that money—always, from the point of view of the high minded editor whose paper, inadvertently, may have

committed a technical libel. Here the law of compensation comes in with a vengeance, because the editor would compensate without the lawsuit. The libel suit adds so much more to the value of the newspaper property. Any journal of quality would at once make amends if notified of an injury it may have done to the subject of the article. To sue without requesting a retraction proves at once that the aggrieved person was merely awaiting an opportunity to get money out of the paper, and all the money such persons get in that manner they are heartily welcome to. The paper is already compensated in advance of such libel cases, because the motives of the plaintiffs are uncovered. Usually the courts quickly discern the purposes anyway and therefore libel is never considered by a great publication anything but incidental to journalism; it is part of its function. No paper can ever become great unless it discards its possible use for a malicious purpose; no paper ever has become great unless it acted under the same noble impulses that guide and control great lawyers, great judges, great merchants, great politicians and great statesmen, and every great paper is constantly menaced by the same kind of social microbes that menace all those whose lives are devoted to a great purpose. After more than thirty years of unusual journalistic success, reaching incomparable altitudes in our particular realm, I can freely discuss this subject without becoming platitudinous, I hope. Hence having shown how in England generally, and how we, especially, view this interesting subject of libel, I can go to our next.

Italy.

Discussing French and German opera matters it is within the consistency of the subject to say a few words on Italy and opera. There are about 82 opera houses in Italy, with doors open during the carnival season, that is, from Christmas to Lent. Most of them run during the other seasons also. The personnel averages over 100; that is, there are large houses with 300 people on the payroll, all kinds, from mechanics to musicians and managers and from treasurers to tenors and from costumers to contraltos and conductors. Many are there with 200. We may safely assume a salary list of 10,000 opera people in Italy. To these must be added the publishing business, the manufacturers of costumes, the wig makers, the scene makers and painters, the printing, the heating and electricity, the traveling expenses, the taxes, the investment. The receipts for opera in Italy are about twenty millions of francs or liras a year, probably now, 30,000,000, and Italy continues a fertile field for its favorite amusement.

Recently the attention of Sonzogno has been called to the fact that the copyright law of Italy had not been complied with by other publishers, a law that calls for a free, complete copy of each opera for each music library, in Italian. That would include the orchestral score. At present and for years past the orchestral score of every opera, including operas in the free domain, had to be rented from the publishers. The price, for instance, of "Madam Butterfly" is 5,000 francs for a season in a medium sized city; in larger cities much more. It is presumed that publishers receive close on a million lire for these renting privileges. If Sonzogno goes into the publication of the offending copyrights, havoc will be played, but the managers might begin to see daylight. You will ask why it is that a manager renting a score and with the orchestral parts does not have copies made. It would do him no good in Italy, because the publishers would refuse to do business with him after such proceeding. It is the publisher and composer and star artist who make money in opera. Some one ought to.

Schlesinger Concert.

A domenica 1 Maggio, 1910, alle 15.30, which means on Sunday, May 1, at 3.30 p. m., at the Villa Braggiotti, Florence, there was a Schlesinger con-

cert, music by Sebastian B. Schlesinger, singing by Signora Lily Braggiotti, Signor Isidore Braggiotti at the piano. The English songs were:

"I wandered by the brookside."

"Come, rest in this bosom."

"Longing."

"Up to her chamber window."

"Auf Wiedersehen" (English).

The German songs consisted of:

"Schilflieder (No. 1)."

"Die Gletscher leuchten."

"Sie haben Heut' Abend gesellschaft."

"Du bist wie eine Blume."

"Der Goldene Stern."

The French songs on the occasion were these:

"Le plus doux chemin."

"Elle et Moi."

"Le Rideau de ma Voisine."

"D'un prison."

"L'heure exquise."

There were also a number of children's songs, of which Mr. Schlesinger has written several albums. The villa was overcrowded, and Mr. Schlesinger's songs received an ovation from an audience that was delighted with the compositions and their presentation. The Schlesinger song is becoming a part of the program of many of the concert singers of Europe, and is advancing rapidly in popularity. Mr. Schlesinger himself is recovering from an attack of rheumatism and will remain, for the time being, in Florence, instead of taking his constitutional through the Bois here daily.

There is to be a Music Fest in Weimar, too, this month, May 19 to 21. The Deutsche Sängerschaften are to sing together and others are to join to raise money for a monument to Ernst von Wildenbruch, a worthy poet, who used to live, during vacation, near Weimar. The Leipziger, Prof. Friedrich Brandes, and Prof. Paul Klengel, will conduct impressively.

BLUMENBERG.

SELF AND PATRIOTISM.

We are in receipt of the subjoined letter, which takes up the cudgels valiantly in defense of what the writer deems to be musical injustice of a certain kind:

WESTERN GAS FUTURE COMPANY,
KANSAS CITY, MO., April 11, 1910.

To The Musical Courier:

As a reader of your journal and observer as I go through life, allow me to call attention in THE MUSICAL COURIER to a peculiar condition as regards the management of the Thomas Orchestra of Chicago. Some time ago a certain young woman of Chicago, a talented soprano, went to Berlin and won recognition in the operatic field. Later, when asked about her early training and where she began her musical career, she withheld the right information and instead gave New York and Berlin as the places of her musical education. In an article published in your paper soon thereafter the public was informed of the real fact in this case, giving Chicago the due credit.

There has been much discussion about the ability of Chicago musical talent, which may be used for grand opera or for instrumental solo suitable for an orchestra, as above mentioned. I wish to cite the case of an acknowledged American artist, a Russian by birth, M. Boguslawski. The conductor of the Thomas Orchestra, Mr. Stock, recognized the unusual talent of the pianist just named and invited him to rehearse a certain composition with the orchestra, which all seemed to be satisfactory. However, the engagement of this soloist was blocked by the management, owing to the fact that he had resided too long in Chicago—having studied, by the way, with Rudolph Ganz and Glenn Dillard Gunn. I cannot help but be astonished at such a strange act on the part of the orchestra management, and right here I wish to say that this occurrence was most fortunate for Kansas City, as shortly thereafter he was secured to be the head of the piano department of the Kansas City Conservatory. Those of us who were privileged to listen to some of his recitals rejoice and are proud to have a man of such ability in our city. Just now the happy announcement is made of a renewal of his contract for three more years. The untiring effort and accomplishment of this young pianist will undoubtedly prove the erroneous judgment in the action

of the orchestra management, and that there is in Chicago most worthy talent.

Yours for a square deal,

(Signed) ALBERT JACOBSON.

Musical organizations and managers cannot exist unless they can make money. Neither can opera. See Hammerstein—the latest instance. The orchestral organizations will not run any risks if they possibly can avoid them, and to engage unknown artists, irrespective of the question of merit, is an invitation of a loss on such occasions at the box office. That is the truth in a nutshell. It is all a question of drawing power with these institutions.

At the annual meeting of the Metropolitan Opera and Real Estate Company, held recently, the officers of the past year were re-elected: George F. Baker, president; Charles Lanier, vice president, and George S. Bowdoin, treasurer. The directors of the Metropolitan Opera and Real Estate Company re-elected for the ensuing year are George F. Baker, George S. Bowdoin, G. G. Haven, Jr., Luther Kountze, J. Pierpont Morgan, William K. Vanderbilt, August Belmont, William Bayard Cutting, A. D. Juilliard, Charles Lanier, H. A. C. Taylor, George Henry Warren and George Peabody Wetmore.

Comments on Coloratura.

Luisa Tetrazzini does not believe that coloratura music will die. On the contrary, she believes that, when another Donizetti is born, coloratura music will come in fashion again. "Perhaps," she writes, "if, in the future, two great coloratura singers should be born, composers would write for them."

But we do not need for the birth of new singers in order that great composers may write for them after the manner of Rossini and Donizetti. Madame Tetrazzini herself is sufficient excuse for their doing so at the present day.

Composers who think in the coloratura manner are not born every day. But, at the same time, it is narrow minded to regard roulades and graces, long runs and trills as something essentially artificial. When Handel makes the voice sing sixty-four notes on a single vowel of the word "Rejoice" in "Rejoice Greatly," people who have not given the matter careful thought are apt to jump to the conclusion that there is something in the proceeding, utterly opposed to sound reason. They think of the rhetorical accent of Wagner and note how closely that great man followed on the example of the ancient plain chant. But what more natural than that a person whose heart is overflowing with joy should burst forth into a perfect rapture of joy—a joy not to be expressed in a single melodic phrase, but which takes up the whole being so imperiously that it must be dwelt upon with enthusiastic iteration? The outcome of this mood—especially when it is present in persons of a lyric temper like the Italians, is the coloratura and it is because the exquisite music of Rossini and Donizetti responds to the soul needs of these people that—Wagner notwithstanding—music like that of "Lucia" and "Favorita" and "Semiramide" will continue to be enjoyed by lovers of music who have not permitted themselves to be misled into narrowness by the fetishism of the schools.

The fact is that the composers differ in glory as do the stars, and the man who tries to rank them numerically according to their relative greatness is sure to do himself harm, in the way of thwarted or arrested development, and the composers injustice. The man of taste will love music of many schools; for each kind ministers to some mood or soul need which is not ministered to by the others. In the morning we need the strong tonic stimulus of Bach; when we are depressed the stern manliness of Beethoven nerves us to renewed endeavor. And so on. Not to be able to rejoice in the exquisite tone weaving of the Italians, of Handel, of Purcell, is to be musically atrophied on one side.—Rochester Post Express.

Singing Kettles.

The Japanese manufacture in a great variety of forms iron teakettles which break into song when the water boils. The song may not be a perfect melody, but it is perhaps as agreeable as the notes produced by some of the insects that the Japanese also treasure for their music.

The harmonious sounds of the teakettles are produced by steam bubbles escaping from beneath thin sheets of iron fastened closely together nearly at the bottom. To get the best effects some skill is required in regulating the fire. The character of the sounds varies with the form of the kettle. These singing kettles have been used for many centuries.—Harper's Weekly.



VARIATIONS

The Tuesday night concerts of the New York Philharmonic Society's next season are set for November 1, 15, 22 and 29; December 13 and 27; January 3, 10, 17 and 31; February 7, 14 and 21, and March 7, 14 and 21. The Friday matinees, with programs and soloists identical with those of the Tuesday evenings, will fall on November 4, 18 and 25; December 2, 16 and 30; January 6, 13 and 20; February 3, 10, 17 and 24, and March 10, 17 and 24. For the Sunday afternoon concerts the dates selected are November 13 and 27, January 15 and 22, February 5, 19 and 26, and March 12. According to the revised scale of prices, a parquet seat for sixteen concerts, either for the afternoon or evening series, may be bought for \$20, and one in the balcony from the seventh row back for \$6. For the Sunday concerts, eight in number, a parquet seat will cost \$10, and one in the first six rows of the balcony, \$5. A series of Brooklyn concerts is announced, but the dates have not yet been settled. Subscription concerts also will be given in Philadelphia, Pittsburgh and Baltimore.

The grand opera debacle came just too early in the season to be blamed on Halley's comet.

Dark whispers from Paris hint that Arthur Hartmann's elaboration of Paganini's "Allegro de Concert" is bound to become the most tantalizing of all technical nightmares for violinists. Hartmann will play the work on June 2, at the Salle Erard, and the resident fiddling fraternity expects to be there with telescopes and binoculars.

A new paper called The Boston Common contains a cleverly written musical department, from which this passage is culled: "I know it will be hailed as a barbarous suggestion, but I confess that I should like to see Beethoven reorchestrated by a master like D'Indy or Strauss." Was it not Debussy who said something very similar a few weeks ago, in a London interview? What with the Mahler, Mottl, Fiedler and Weingartner retouching of the Beethoven scores in various spots, we soon will have them complete in brand new and absolutely original orchestration.

Speaking of Debussy, when he wrote the music for Rossetti's "The Blessed Damosel," he certainly could not have known the burlesque upon it done by the compiler of the famous "Parody Anthology." The poster-girl no longer is in style, but the attached verses will bear quoting nevertheless:

THE POSTER-GIRL.

The blessed poster-girl leaned out
From a pinky-purple heaven.
One eye was red, and one was green;
Her bang was cut uneven
She had three fingers on her hand,
And the hairs on her head were seven.

Her robe ungirt from clasp to hem
No sunflowers did adorn,
But a heavy Turkish portiere
Was very neatly worn;
And the hat that lay along her back
Was yellow, like canned corn.

It was a kind of wobbly-wave
That she was standing on,
And high aloft she flung a scarf
That must have weighed a ton,
And she was rather tall—at least
She reached up to the sun.

She curved and writhed, and then she said
Less green of speech than blue;
"Perhaps I am absurd—perhaps
I don't appeal to you;
But my artistic worth depends
Upon the point of view."

I saw her smile, although her eyes
Were only smudgy smears;
And then she swished her swirling arms,
And wagged her gorgeous ears.
She sobbed a blue-and-green-checked sob,
And wept some purple tears.

An editor of a Western exchange recently began worrying about how he would get his shirt on over his wings after reaching Paradise. An envious contemporary sarcastically observed that his difficulty "would likely be in finding out how he could get his hat on over his horns."

That baleful silence comes out of Atlanta, Ga., which is wondering, now that its excitement is all over, why in the world the town ever spent almost \$80,000 for a week of grand opera.

Le Menestrel, of Paris, tells of a Marseilles music teacher who loved her piano so frantically that when she died her will left express command to coffin her in the keyboard instrument and to bury her so incased. The wishes of the deceased were carried out, and Le Menestrel hopes that the piano will not go to heaven with its owner, for Ernest Reyer is there, and he hated the black box of ivory and strings!

ARE ANIMALS MUSICAL?

The turkey plied the drumsticks, while
The puppy took the bones;
The bullfrog played an instrument
That gave the lowest tones.

The elephant could trumpet, and
The fiddler was a crab;
The Katy-did a song and dance
Upon a graveyard slab.

The inch-worm counted measures, while
The woodwind turned the leaves;
The quail, he had to whistle, for
Those mocking-birds are thieves.

The yellow-jacket's organ point
Was rather sharp and thin;
The kitten brought an article
To string the violin.

The cow tossed off a solo, for
No one could low so well;
Her horn she blew all tipped with brass
She also rang the bell.

The bee could play upon the comb;
They wished he hadn't come;
For all the music that he knew
Was "Hum, Sweet Hum."

—Success Magazine.

"Hats off, gentlemen, a genius!" Robert Schumann has been discovered everywhere this month and is to be played and sung copiously in June, when the one hundredth anniversary of his birth will take place.

"Vegetarians make the best tenors," asserts the uptown vocal specialist. Evidently he never has seen the Signor Caruso at one sitting place himself outside of a portly pompano, a whole roasted poulet, and perhaps some veal à la Marsala as dessert. Lentils may breed legato, beans bring forth bel canto, and tomatoes produce tone, but Caruso's example will make most singers believe that the meat of the matter lies in a sturdy beef diet and a not inconsiderable natural gift of voice.

This column bends its head humbly under the weight of the following reproachful letter. If the days of mediæval derring do were not so completely past, the culprit, like a voluntary Jochanaan, would send the lady his offending top piece on a silver salver.

THE ROCKINGHAM, NEW YORK, MAY 12, 1910.

DEAR SIR—There was a little notice in "Variations" recently which refers rather satirically to "a lady named Frances Greene," who "also wrote 'Elektra,' an opera, undaunted by Richard Strauss." I am the presumptuous lady mentioned therein, but as my music for the "Elektra" of Sophocles was written in 1891 and performed in May of that year and again produced in April, 1899, by the Adelphi College in Brooklyn, I can't exactly see why I should have been daunted by the great Richard of whom I had never even heard! As these productions were highly successful and as the music has been sung repeatedly in concert form, among other places at the Manuscript Society of New York, I wonder that it escaped your notice. As to the "name" of Frances Greene, it is a name exceedingly well known to THE MUSICAL COURIER, as my articles have figured alongside of yours more than once, and if you will take the trouble to look at THE MUSICAL COURIER of October 28, 1908, and find the article headed: "Is the Chromatic Scale the Only Key?" you will see my signature.

Hoping you have a better opinion of me and don't think me quite so audacious, I am, very truly yours,

FRANCES GREENE.

Graham White, the aviator, who barely failed to fly from London to Manchester very recently, is said to be a skilled pianist. Bearing in mind the fact that airs are played on a piano, and that they also are necessary to further a flying machine, it ought to be a very easy matter for all regular readers of "Variations" to construct an appropriate paragraph for themselves with the material just suggested.

Up to the moment of going to press, O. Hammerstein's name has not been mentioned in a single local newspaper for exactly one day and three-quarters.

LEONARD LIEBLING.

THE Metropolitan Opera forces will open their Paris season May 21, at the Théâtre de Châtelet, after a general dress rehearsal (practically an invitation performance) on May 19. "Aida" is to be the debut opera. Dates of other representations are "Cavalleria Rusticana" and "Pagliacci," May 23, May 27, and June 22; "Aida," June 1 and 20; "Otello," May 25 and 30, and June 10; "Falstaff," June 3, 5, and 15; "Manon Lescaut," June 8, 13, and 17. The selection of works to be heard will cause some wonder here, where the best numbers in the Metropolitan repertory were looked upon to be at least three operas which do not appear at all in the Paris list.

If Halley's comet really is destined to destroy the earth today (May 18), then at least we have the satisfaction of knowing that the music critics will have to go with the rest of us.

BUSONI ON AMERICAN MUSIC.

The appended remarkable letter from Ferruccio Busoni has been received by M. H. Hanson, head of the Hanson Concert Direction, and is generously submitted by him for quotation in THE MUSICAL COURIER. Busoni, a giant among pianists and among musical intellects, will find sympathetic attention and intense understanding whenever he chooses to express himself in speech or writing on subjects of musico-aesthetic interest. His opinion of America, as contained in his letter herewith shown, should fill the musical part of our nation with pride, for to win the respect and esteem of a Busoni is to be appreciated by one of the world's leading figures in the inner brotherhood of artistic intellectuals. He sees things from a standpoint which the interested American native cannot achieve, for no man can get outside of himself:

LITERAL TRANSLATION.

HOTEL ASTOR, N. Y., April, 1919.

MY DEAR HANSON.—My tour, well conducted by you, whose points form the great cross, New York—Denver, Toronto—New Orleans, is approaching its end, and I contemplate the results, and draw the balance, as I am in the habit of doing after every completed task.

A great land! even in its geographical proportions, and my bones and my nerves have been made to feel it.

A beautiful land; upon which Nature has showered all its benefits.

An independent, new, bold way of thinking in its people! who had to begin everything afresh, a few centuries ago, who have understood how to acquire a very eminent position among the civilized nations in a proportionately short time.

A strong country! enforcing for itself the esteem of the world. These are old truths, which I found confirmed. I, myself, have no right to praise America, nor to find fault, both of which would mean the same arrogant presumption by a small one in confrontation with a greater one. It would be another matter if I, the musician, should judge America as a musical country.

The enjoyment of music and the longing for it are steadily growing. Even in the remotest west, orchestral institutions are beginning to flourish. These latter are the most effective agents for developing the musical habits of a city, and a corner stone which should be laid by every great musical society, on the same principles on which libraries and museums are founded.

In many towns I have found sound and often very eminent musicians who are making an honest endeavor on behalf of music. The numerous music schools are over-filled and it seems highly desirable to reduce the number of pupils and to ease the work of the overburdened teachers.

The musical corporations such as the symphony orchestras, some of the great choral societies, and string quartets are factors of prime importance.

But only then will America be able to enter the ranks of musical nations, when one will be able to speak of an American school in the same manner as one is justified in speaking of a German, Italian and French school.

Schools of art rise from the soil of the country, from the idealism and religious sentiment (not in its ritualistic sense), religiousness which is expressed in the lifting of one's hands, eyes, and desires for something higher; taking the chance of losing the soil under one's feet and to leave one's friends behind. Out of the soil rises the character of the people in tonal forms which are true and its own; and from the root of this plant will grow the Volkslied, which in the North sings of glowing fires and good fellowship; in the southern countries of tropical nights and that longing, which rises from the conditions of the soil. America's highest ideals are, up to now, liberty and unity. But where is the great song of liberty which would make all hearts beat high, where is the great connecting chain of folk songs telling the history of the country? Why did I never hear songs of the old home country left with hopes of a new country and a new fatherland?

I will not ask for the reply, sufficient, my dear Hanson, if my questions will cause you to meditate. Perhaps,—perhaps you may reply that I have overlooked the negro songs and the old Indian melodies, but these do not tell of the great American nation of the United States, and these place the Americans themselves in opposition to the Indians and colored men.

The soil is not prepared as yet. For days have I traversed the great Western prairies, to the eye apparently endless, and I have observed myself how much there remains to be done to the soil of this country. That is the thing that must be accomplished first of all, and then the soil will begin to sing the great song of American liberty and unity; and developing in the natural course, new ideals of things will commence to sing in their own tones, and own forms, and the American tonal art will be born.

What we artists can bring to America are foreign works of art, precious and beautiful, as beautiful as were the

carpets which the Orientals brought to Europe, but nothing further than a foreign article de luxe. We rejoice in the applause and we are trying to give the most beautiful; we also rejoice that we are able to get to know this great, new country, whose inhabitants are characterized by warm and kindly hearts hardly equalled anywhere in the world, and who have the right instinct to recognize what is meritorious, and moreover possess the most astonishing patience in welcoming the never ending stream from the East.

I hope that Europe may soon have an opportunity of repaying all this great goodness by being able to receive worthily and in a festive manner the great heads and masters of an American school of music.

With sincerest thanks and regards,

Yours very faithfully,

(Signed) FERRUCCIO BUSONI.

MUSIC IN THE THEATER.

(From the London Times.)

English theatrical managers like to have an orchestra to play between the acts and sometimes during them; and it is to be presumed that even people so lavish of money as they would not incur the heavy expense unless their audiences demanded it of them. Yet the behavior of the general audience does not seem to warrant the assumption. The first note from the orchestra between the acts of a play is merely a signal for the talk to become louder; partly because, as every one knows, music is a great incentive to conversation, partly because those nearest the orchestra must make their voices heard above the music and those further off must make their voices heard above their neighbors'. So, while the stalls are talking loud to drown the music, the pit is talking loud to drown the stalls. No one is listening to the music, which is a nuisance at one end of the house and inaudible at the other.

As things are, little harm is done. Whether the conversation affects the choice of the music or the choice of the music encourages the conversation, it would be hard to say; but the truth is that, while the managers are ready to provide efficient orchestras, they are not prepared to take the trouble to see that the music is well chosen; and a large phonograph or a piano organ would provide the only thing necessary—a foundation of sound—at one-hundredth part of the expense now involved. The repertoire of a phonograph would be larger, and that of a piano organ not very much smaller, than that of the ordinary theater orchestra. And every playgoer will be aware not only that he hears the same things over and over again at all the theaters in London, but also that most of them are glaringly, or even ridiculously, inappropriate to the play in the intervals of which he hears them. There is seldom any trace of a consultation between author, manager, and musical director as to the choice of music for the intervals. A revival of a classic, it is true, will generally bring into the program something headed "Old English Airs," and consisting of a medley of tunes of all dates and characters; a Russian play, similarly, will have its "Russian Airs"; a performance of Ibsen, the "Peer Gynt" suite. But "Peer Gynt" will be played also between the acts of a farce from the French; just as "The Merry Widow" will strike up within a few seconds of the curtain's fall on a death scene or the parting of heart-broken lovers. It is apparently worth a manager's while to maintain an expensive orchestra, and not worth his while to see that his production gets out of it the support, the comment, and the color which music might well provide. Is it that he is too busy, or too careless, or that he does not sufficiently realize that his play, if it be worth producing, is a work of art with an effect and an atmosphere of its own, which might be maintained and intensified by music, either composed or carefully chosen to fit the case?

As things are, we have said, little harm is done by the battle between music and talk. There are, however, exceptions. No one to whom music means anything can have seen "The Blue Bird" without lamenting that Norman O'Neill's charming overture and entr'actes should have to fight for a hearing against the talking of a whole audience. The audience is not entirely to blame. Theater music is not meant, as a rule, to be listened to; and the audiences have grown into a habit which, if they knew it, detracts enormously from their enjoyment in the rare cases where music has been worthily used. For the talking between the acts of "The Blue Bird" rouses a suspicion that the audience is not really listening to the music played while the curtain is up, and is missing things as beautiful to the ear as the appearance of Time's ship is to the eye or the lilies in the tombstones to the mind, and, still worse, is missing an essential part of the production. There is no question but that Mr. O'Neill knew "The Blue Bird" pretty thoroughly before he set to work on his score, that he had caught the atmosphere of the play, and absorbed its artistic impression. How much the production has gained by the beauty of his appeal to the ear could only be learned from seeing a performance from which was omitted all the music that can possibly be described as incidental. For his object has evidently been not merely to provide a musical accompaniment to the play, but to

make something which should have its structure, just as much as the play has its structure, the two agreeing with each other, supporting and elucidating each other throughout. That is the obvious way of writing theater music; and, as usual with the obvious way, is the right way. Among other plays in which the music follows the spirit of the drama might be instanced "Pinky and the Fairies," where Frederic Norton has gone some distance along the same path, and "Peter Pan," where John Crook has at least caught the right spirit in his treatment of a real Red Indian melody, and his particular version of Fate knocking at a man's door—the crocodile's music. The case of "Beethoven" at His Majesty's is different. The occasion called for extracts and illustrations rather than for a musical whole. But the adapter of "Beethoven" is a musician as well as a playwright, and the extracts, though sometimes an offense to strict musical scholarship, were appropriate and well played. Perhaps, the title of "Beethoven" necessarily implied music. At any rate, the audience listened to the overture and the entr'actes. Perhaps, if "The Blue Bird" were advertised as a "musical play," the audiences at the Haymarket would surrender themselves more readily to the influence that is waiting to prolong and intensify the mood instead of snapping it short with violent contrast or blundering ineptitude.

But it needs a change in our whole attitude toward theater music, whether played when the curtain is down or when it is up, to give managers and public a proper return for their money. In certain cases, farces and modern comedies, for instance, plays are not, perhaps, susceptible to musical treatment (though surely the songs with which Fielding, for instance, sprinkled his farces must have intensified the farcical effect); in such cases all that is needed is proper care in the selection of entr'actes. But the scope of music in the drama might be greatly enlarged, and every play into which music enters at all should be looked upon as a play which depends for part of its effect upon that music, the present patches of "soft music" of the melodrama and the sentimental comedy being replaced by something with a structure of its own and worthy to fill an important office in the all-embracing art of drama. The music, though doubtless more of an ornament and less an essential feature of the production than it need have been, was a prominent attraction in the choicest performances of the Elizabethan age—those gives in the "private" playhouses; subsequent ages have reduced it to its present position, of little more fitness or importance than the inevitable song in a Restoration or Georgian comedy. Before we can reform our theater music, we need to realize first that music is a legitimate and may be a necessary part of the art of drama, and next that every play worth its salt has a character which music can help us to feel and to understand. Not only music, but the drama suffers from the present divorce or heedlessly patched-up union.

It is a pity that the professed musical plays of our own time offer so little encouragement. Opera lies outside the present discussion; and beyond opera we have only musical comedy and pantomime. Of musical comedy nothing can be hoped. The frequent practice is for the author of the "lyrics" to be asked to fit words to a tune already written—a practice that might be less injurious, were that tune part of an ordered work of musical art, and were not the whole entertainment put together from this and from that, with the object of making it as loose and as go-as-you-please as possible. For pantomime there should be a better chance; it can hardly help being influenced for good by the far more artistic children's plays which are coming into favor. At present pantomimes, both words and music, are put together on the same principle as musical comedies. There is no aim at structure. The plot may be completely forgotten if the introduction of a good "turn" demands it; the music is held to have done its duty if it makes room for the popular tunes of the movement, the newest jingle from America, or a leading comedian's latest purchase from a song agency. And great fun these things sometimes are. But in the end they only serve to whet the appetite for the kind of pantomime that we might have—a pantomime just as amusing, as splendid, as gay, as those now in vogue, but made, not thrown together; with words, action, and music all growing out of a single theme and aiming at a single effect, composed, in fact, with as much responsibility, as much care, and as much considered interplay of all its component parts as an opera.

There is another point of view from which the advancement of the place of music in the drama is perhaps worth consideration. A good deal is heard today of the lack of opportunity for English composers. Here is a field in which there is ample room for good work. The "producer" of a play does not use over and over again, appropriate or inappropriate, worn or brand-new, the same scenery; nor does he delegate the choice of it without consultation to a subordinate. When music receives as much consideration in the theater as the scenery, there will be a brisk demand for new music specially composed for new productions. Such music may not live forever; but it would at least live for the run of the play, and would so stand a chance of more performances than are enjoyed by the ordinary concert-room suite or overture. And the time would come when audiences would pay the same attention to the music as they do to the scenery.

NASHUA MUSIC FESTIVAL.

NASHUA, N. H., May 15, 1910.

A bright, cheerful, bustling little city, brilliant with sunshine and passers-by noting with friendly interest the presence of strangers in town was the pleasant combination which greeted the scribe on her first entrance in Nashua, New Hampshire, on the occasion of the ninth Annual Festival of the Nashua Oratorio Society scheduled for May 12 and 13, under the direction of Eusebius G. Hood, director of music in the Public Schools. From the view point of general information, the real scope of this annual event may best be gauged by the fact that it is in its ninth season of splendid musical activity, that it boasts of a long list of honorary members, that its adult choral body numbers over 100 enthusiastic workers, while the gratifying results obtained from the 175 voices comprising the High School Chorus, must only be heard in order to be appreciated. In every community there is usually one musical enthusiast who is the centre around which everything in that line revolves, who does the work for pure love of it, and is content with the returns as they come, and Mr. Hood is the man in this instance to whom the community is thus heavily indebted. For this festival his chorus had the assistance of the following list of well known soloists: Josephine Knight, soprano; Jeska Swartz, mezzo-soprano; Lambert Murphy, tenor; Reinold Werrenrath, baritone; Willard Flint, bass; Anna M. Sanderson and Helen B. Ward, pianists, and members of the Boston Festival Orchestra with John W. Crowley, concertmaster.

The opening program on Thursday evening contained the Lyric Cantata "The Four Winds," for soprano, tenor, chorus and orchestra, by Carl Busch, set to the text of Longfellow's "Hiawatha." This enlisted the services of Miss Knight, Mr. Murphy and the High School Chorus for the first half of the evening, supplemented by the following miscellaneous program in which the soloists and orchestra participated:

Overture, Mireille	Gounod
Orchestra.	
Elegie	Massenet
Le Cœur de ma Mère	Dalcroze
Habanera, from Carmen	Bizet
Miss Swartz.	
Some Rival Hath Stolen My Love	Old English
Hindu Slumber Song	Harriet Ware
Fuzzy-Wuzzy	Arthur Whiting
Mr. Werrenrath.	
La Source	Bizet
Scarf Dance.	
Love Scene.	
Variation.	
Circassian.	
Orchestra.	
O Love, Stay By and Sing	Foote
Matin Song	J. K. Paine
O'er Brake and Heather	Mabel W. Daniels
Mr. Murphy.	
Polonaise, from Mignon	Thomas
Miss Knight.	
Overture, Magic Flute	Mozart
Orchestra.	

To say that Mr. Busch's melodious cantata is characteristically Indian, would only be to precipitate the query,

what does Indian music consist of? and the vague reply might be, oh, the sound of the tom-tom, and various other instruments accompanied by a monotonous half wail typical of as many things as the vivid imagination might conjure up in the twinkling of an eye, while one sought frantically for facts. If the truth be told, however, we know nothing of Indian music except from records gained by the patient research of men like Busch, Cadman, and a few others. But whether or no this cantata be characteristically Indian the fact remains that Mr. Busch has added something of real musical significance to the list of grateful and enjoyable choral works.

In the performance of the cantata nothing finer could have been desired. The chorus stood forth a brilliant



CITY HALL, NASHUA, N. H.,
Where the concerts are held.

body of fresh youthful singing voices, prompt in attack, even in ensemble and body of tone, and imbued with an enthusiasm for which the conductor was wholly responsible, a responsibility which he gladly shared. The only criticism to be made, if any, might be the lack of the finer nuances which will undoubtedly come with further training and experience. Meanwhile Mr. Hood has a chorus in these young people which should serve as an excellent "feeder" for the adult chorus later. As this cantata gives the tenor a number of very grateful solos, Mr. Murphy had a splendid opportunity to display his lovely voice, fine musical insight and clear cut diction to the best advantage, which he did to the utmost, both in this and his solo group later with highly gratifying artistic results. The climax of all came, however, in the closing number for soprano, tenor, and chorus, when the beauty of the work combined with the brilliancy of the singing, fairly electrified the large audience which applauded to the echo.

Last but by no means least in this artistic ensemble was Miss Knight who gave a splendid account of herself in the part allotted her in the cantata and supplemented that by earning a tremendous ovation after her rendering of the Polonaise from "Mignon" in which she sang the difficult cadenza with an ease and abandon that fairly thrilled the audience. Mr. Hood has always held very strictly to the "no encore" rule in his concerts, but as the audience would not cease its frantic applause Miss Knight was forced to add an encore to her own accompaniment before she was allowed to go. Miss Swartz was a charming apparition and sang her group of songs with commendable taste, displaying in their rendering a rich, even voice of great promise. It was good also to hear the virile manliness and sincerity of Mr. Werrenrath's delivery in his group of songs. Of these the "Hindu Slumber Song" was exquisite in the lovely oriental atmosphere of its musical portrayal, and the "Fuzzy Wuzzy" came out even as Kipling himself might desire it. Aside from this artistic treat, however, the sight of the fresh faced daintily garbed young girls with the solid sober hued phalanx of the masculine element of the chorus all rising row upon row above the mass of ferns and palms banking the foot of the platform, formed a picture which must have gladdened the fond hearts of the assembled parents and friends who completely filled the hall.

The second concert, which took place on Friday afternoon, enlisted the following festival artists who had the

assistance of the orchestra and Anna M. Anderson, pianist, in the rendering of their program which was as follows:

Overture, Le Caid	Thomas
Orchestra.	
Il est doux, from Herodiade	Massenet
Miss Swartz.	
Cæsar's Lament, from Julius Cæsar	Handel
Mr. Werrenrath.	
Intermezzo, from Thais	Massenet
Orchestra.	
My Laddie	Thayer
Chinese Prayer Song	Garnett
Come, Sweet Morning	Old French
Miss Knight.	
Coolan Dhu	Leoni
When Sōng Is Sweet	Sans Souci
Before the Dawn	Chadwick
Mr. Murphy.	
Symphony from The New World	Dvorák
First movement, Adagio; Allegro molto.	
Orchestra.	
I Said to the Wind of the South	Chadwick
April Weather	James H. Rogers
Miss Swartz.	
I Loved a Lass	Winthrop Rogers
To You	C. B. Hawley
Irish Names	T. Hilton-Turvey
Mr. Werrenrath.	
Spanish Rhapsody	Chabrier
Orchestra.	

The mood of musical geniality with which the festival started was carried out even at this afternoon's concert despite the fact that an afternoon concert is not always an unmixed joy, owing to the lack of "atmosphere" which the lights and general festal array of the audience creates. Miss Swartz who opened the program with Massenet's sensuously beautiful aria from "Herodiade" won a distinct success in this grateful number, but lacks the finish necessary in the art of Lieder singing to do herself justice in the smaller song forms. On this occasion Miss Knight displayed the more intimate side of her art in the three songs she contributed to the program. Of these, "My Laddie" had the real quaint Scotch tang, broad and tender as even the title would indicate; the "Chinese Prayer Song" gave in a droll sing song its plea to the Higher Power for beauty, wit, charm, etc.; and the old French ballad "Come Sweet Morning" with its brilliantly effective close, all formed a grateful vehicle in which Miss Knight displayed the unusual versatility of her interpretative art, earning thereby the enthusiastic applause of the audience. Mr. Werrenrath proved again that he could be equally successful in the smaller as in the broader field of his work. In "Cæsar's Lament" from "Julius Cæsar" he presented the broad, sternly declamatory style of singing necessary to the interpretation of this Handel air, while with his group of songs he gave the rollickingly tender mood in "I Loved a Lass," the "To You" full of sentiment, while the comical "Irish Names" with its brogue, unction, and



CONCORD STREET AND STARK SQUARE, NASHUA, N. H.
By courtesy of the Nashua Telegraph.

contagious good humor, fairly "brought down the house." Mr. Murphy again proved that the battle is half won in the possession of a voice like his and the audience acknowledged this unmistakably in the appreciation which rewarded the simply tender rendering of "Coolan Dhu" and his effective interpretation of Sans Souci's "When Song is Sweet." The orchestra lent variety to the interesting program by its selections and Mr. Crowley rendered artistically the violin solo in the Intermezzo from "Thais."

The general excellence of this musical feast culminated in an extraordinary performance of Gounod's "Faust" by the adult chorus with the following soloists and Mr. Hood, conductor.

Marguerite	Josephine Knight
Siebel	Jeska Swartz
Martha	Jeska Swartz
Faust	Lambert Murphy
Valentine	Reinold Werrenrath
Mephistopheles	Willard Flint

The evening which had set in rather drizzly did not deter the loyal associate members and their friends from crowding the auditorium to the last seat, and as before stated, a performance such as this was well worth going miles to hear. To begin with the chorus justified by its work the splendid results of Mr. Hood's training and musicianship. Its tone was solid, well balanced, the attack clean and precise, while the general ensemble and nuance



were praiseworthy in the extreme. With this as a background the soloists were spurred on to give of their best and this they did in every sense of the word. Miss Knight again delighted her hearers by the brilliantly artistic rendering of the part of Marguerite and roused the audience to a frenzy of enthusiasm by the manner in which she worked up the grand trio of the closing climax. Mr. Murphy was a vocally alluring Faust coming out, too, with splendid dramatic effectiveness when the score warranted it. Miss Swartz made a fascinating Siebel but hardly realized the part of the garrulous Martha, a case in which youthful charm hardly fits. Mr. Werrenrath was a manly Valentine and sang with the freedom and fervor which a thorough knowledge of the modus operandi of his vocal equipment, plus a naturally fine voice only, can bring. Mr. Flint was a comically gruff Mephistopheles and added much to the enjoyment of the evening by his evident appreciation of the maliciously droll humor of his role. On the whole it was a festival very much worth while, to which the general enthusiasm of the participants together with the genial kindness shown by Mr. Hood and his festival committee left an impression that will not soon be effaced.

GERTRUDE F. COWEN.

Janpolski at Lincoln.

Albert Janpolski's recital at Lincoln, Neb., received the following comment in the Lincoln Journal of March 5:

The concert was an artistic treat. Mr. Janpolski has a fine voice of smooth and resonant quality which he handles superbly, and he possesses the intelligence to be able to interpret the delicate and minute effects in a widely varied program of songs. In the group of modern German songs Mr. Janpolski achieved finished and poetical effects. These compositions and a succeeding group of four Russian songs were perhaps the most effective work of the singer. The fourth of the German group, Grieg's "Water Lily," was as exquisite a bit of vocalization as one can hope to hear, and the audience evidently were of this opinion for Mr. Janpolski was recalled several times until he consented to repeat it. The second in the group of Russian songs also had a repetition. This number, Rachmaninoff's "Approach of Spring," brought out Mr. Janpolski's dramatic quality to an unusual degree. This Russian group was the most interesting feature of the evening because of the novelty of the music and also because the singer was giving the songs of his native country and in the language to which he was born. The fourth of the Russian group was the gayest sort of a love song to the rhythm of a merry dance, whose spirit and rhythm were admirably presented by the singer.

A Correction.

NASHVILLE, TENN., May 14, 1910.

To The Musical Courier:

In my review of the Cincinnati festival last week I said that Mr. Witherspoon was cast for "the old sailor," but allowed Mr. Cunningham to sing the part. I learn that this is an error and I hope you will publish this letter of correction. Mr. Cunningham was cast for the part and sang it. My information at the festival was entirely erroneous and in justice to Mr. Cunningham and his fine work on this occasion I deem it necessary to make this correction.

OSCAR HATCH HAWLEY.

Andrea Sarto, Baritone.

One of the busiest singers this season has been Andrea Sarto, the popular baritone, whom one critic characterized as "Ein Gottbegnadiger Sänger" (a heaven-endowed singer). Mr. Sarto is devoting himself exclusively to oratorio and concert, although he has prepared many operatic roles in English and sang the role of Silvio (in "Pagliacci") at the Metropolitan some years ago. He is solo basso at the Old First Presbyterian Church (William C. Carl, organist) and at Temple Bethel. His training and musical education have been received wholly in America, principally in New York, and he is a fine example of a home-bred singer.

During the present season, he was under Joseph Baernstein-Regneas, the famous coach and vocal teacher, whose



ANDREA SARTO.

reputation has been made by the capable artists who have come forth from his studios as well as by his own artistic achievements both in operatic and concert fields. The wisdom of Mr. Sarto in seeking such trustworthy guidance has been justified by his success this season. Although this has been Mr. Sarto's first season as a professional singer, he has appeared in many concerts and recitals throughout the East and South, as well as singing the leading bass parts in such large choral works as "Arminius" (Bruch), "Elijah" (Mendelssohn), "The Messiah" (Handel) and "Stabat Mater" (Dvorák). The press was most complimentary regarding his voice, technique, stage

deportment and interpretation at his opening recital at Raleigh, N. C., which was so successful that a return engagement was arranged. Following close upon this came his appearance in Brooklyn at a rendition of "Elijah"; a recital with William C. Carl, who never loses an opportunity to secure the services of Mr. Sarto; a most successful appearance at Paterson in "Elijah" and commented upon by a local paper in most laudatory terms. This appearance also resulted in three subsequent engagements in the same city. A second recital with Mr. Carl, in New York, and an appearance with the Catholic Oratorio Society of Brooklyn, also at Antonia Sawyer's musicale, furnished Mr. Sarto with sufficient spring work to keep him busy. His campaign for next year is in the hands of Antonia Sawyer, who reports excellent prospects for a most promising season.

Mr. Sarto expects to pass the greater portion of the summer in the city in order to continue his work with Baernstein-Regneas, who predicts that those societies who avail themselves of the opportunity to secure this young artist for their "Messiah" performances will hear a rendition of the bass part second to none.

Mrs. Babcock Fills More Choir Positions.

Mrs. Babcock, head of the International Musical and Educational Exchange, whose offices are at Carnegie Hall, New York, recently filled the following choir positions: John W. Nichols, Flatbush (Brooklyn) Reformed Church; Mary E. Cheney, Church of St. Mary the Virgin, New York; R. V. Noll, musical director, Church of St. Mary the Virgin, New York; Martha Alexander, violinist, Church of St. Mary the Virgin, New York; Miss P. S. Robinson, St. Peter's Church, New York; E. S. Barker, Summerville M. E. Church, Brooklyn; Hugh Allan, Church of St. Esprit, New York; Minnie Castle Davis, Universalist Church, Stamford, Conn.; Ruth Harris, First Baptist Church, Plainfield, N. J.; Hazel Hatfield, First Baptist Church, Plainfield, N. J.; E. M. Waterhouse, Grace Church, Orange, N. J.; R. C. Weigester, organist, St. Andrew's Church, New York.

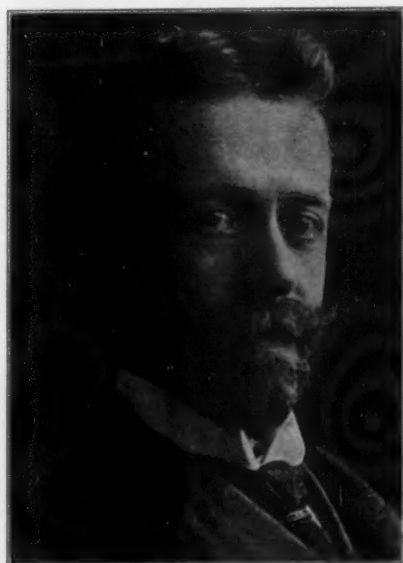
Janet Spencer to Europe May 21.

Janet Spencer, who completed her very successful season with her third consecutive engagement at the Cincinnati Festival, will sail for Europe May 21. June 7 and 14 she gives concerts in Bechstein Hall, London, with Walter Rummel, accompanist. She will sing several of his songs. Returning in the autumn, she will give her annual recital in Mendelssohn Hall, early in November.

The ten subscription concerts of the Stuttgart Royal Orchestra were well patronized this season. Among the novelties which pleased the Stuttgarters best were Mahler's second symphony, Von Braunfels' "Variations on an Old French Theme," Dalcroze's violin concerto, Carl Bleyle's violin concerto, and works by Reger and Pfitzner. Orchestral works heard in Gortitz this season were Bach's "Brandenburg" concertos, a concerto grosso by Handel, Beethoven's three "Leonore" overtures, Franck's D minor symphony, Mahler's G major symphony, Charpentier's "Impressions d'Italie," Bruckner's A major symphony, etc.

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OBITUARY

Benjamin Cutter.

Benjamin Cutter, a teacher of harmony and composition at the New England Conservatory of Music in Boston, died suddenly at his home in Jamaica Plain on May 10. Mr. Cutter was born in Woburn, Mass., and studied music abroad. On his return from Europe he associated himself with the conservatory, first as a teacher of the violin, later taking up the teaching of harmony and composition, which always possessed the greater attraction for him. Aside from the many orchestral compositions he has written, there are several standard text books from his pen which are in use everywhere. At the time of his death Mr. Cutter had been connected with the conservatory for over twenty years, and he will be sincerely mourned by his many pupils and friends, who loved him both as teacher and friend.

Elsa G. Stanley.

Elsa G. Stanley, only child of Professor and Mrs. Albert A. Stanley, died at Ann Arbor, Mich., on May 14. Miss Stanley was a graduate of the University and of the School of Music, being on the faculty of the latter. She had spent some time abroad in study, and taught piano French and German. Mr. Stanley is director of the School of Music and professor of music in the university.

Katharine Goodson in London.

Among the distinguished artists who will be heard in orchestral concert during the Spring season with the London Symphony Orchestra under the conductorship of Arthur Nikisch, is Katharine Goodson who has just given her second recital with great success as the appended press opinions affirm. In the meantime Miss Goodson will be heard in Paris in recital and also in an orchestral concert with the Lamoureux orchestra:

Since Rubinstein was wont to play Mozart's sonata in A, no pianist in London has given so fascinating and characteristic a performance of it. Most virile and full of sentiment, but entirely devoid of meretricious sentimentality, was the performance of Beethoven's sonata, op. 111, and it is pleasant to note that Miss Goodson is to give an orchestral concert on May 24. Professor Nikisch being the conductor.—The Daily Telegraph, March 12, 1910.

Katharine Goodson played by request the Brahms F minor sonata, a composition which gives full opportunities to her remarkable power, fire and grip of big things, and her playing of the first allegro, the scherzo and the finale showed the extent of her powers. The whole performance was an example of exceptional mastery.—The Times, March 3, 1910.

Katharine Goodson has quite a genius for interpretation, for the more familiar a work is the more individual does her performance of it become.—The Daily News, March 12, 1910.

Every time Katharine Goodson appears in public she gives further proof of her right to be regarded as one of the finest pianists of

the day. It was difficult, indeed, to know whether to admire most her interpretations of the two sonatas or the admirably restrained, but deeply felt poetry of her playing of Chopin's F minor fantasia, E minor prelude and two of the valses, or the romantic glamor which informed her reading of Schumann's "Faschingsschwank." All were admirable, and her recital was a veritable series of triumphs.—The Globe, March 12, 1910.

Mozart's sonata in A was played with a charm, tenderness and general restraint that it would have been difficult to excel. In the Beethoven sonata Miss Goodson gave full play in the first movement to her imagination and executive powers, and the performance went far to increase her reputation. The finger work, modulated to every degree of light and shade, in the adagio was a delight to hear.—Standard, March 12, 1910.

Her performance of Beethoven's last sonata had not only masculine force, but a note of ethereal ecstasy which lies out of the reach of all but a few of the sterner sex. Her finest triumph was



KATHARINE GOODSON,
Pianist.

won in Schumann's "Faschingsschwank" and in his "Nachtstück," added as an encore. How few pianists nowadays understand Schumann, with his shy, tender playfulness and dainty romance! But Miss Goodson has the Schumann secret.—Daily Graphic, March 12, 1910.

Refreshing clarity of vision qualified everything she undertook. Miss Goodson is an artist of rare capabilities.—Morning Post, March 3, 1910.

Katharine Goodson played with a significance, verve and command of the keyboard that at times were enthralling.—Referee, March 6, 1910.

The delicacy of touch required for Mozart's music was as readily

forthcoming as the larger grasp for the Beethoven or the strong, warm coloring for the fantasia.—Pall Mall Gazette, March 12, 1910.

Katharine Goodson is one of those pianists who do not make their appeal to the musical public by sensational technical achievements so much as by their perfect pianism and the perfect confidence they engender by their complete comprehension of the works they perform. Miss Goodson's grip is marvelously virile for one of her sex, and has been not unjustly compared with that of Madame Carreno.—Musical News, March 12, 1910.

PITTSBURGH MUSIC.

PITTSBURGH, May 14, 1910.

The pupils of Vincent B. Wheeler gave a charming little recital, assisted by David Ormersher, tenor, last Monday evening in Mr. Wheeler's studio. Those who took part were Bessie Wheeler, Edna Tilghman, Sara Schmidt, Anna Duncan, Rose Broderick, Sadie Price, Joseph Wood and James Jordan. A large gathering was present.

A piano recital will be given by Evelyn Crandell at the Pennsylvania College of Music next Tuesday afternoon. The remaining students' recitals will be given May 24, May 27 and June 2.

The progressive Music Club Circle gave recently a recital at the Park Institute on the North Side which was very interesting for the number of excellent compositions featured. Those who gave the program were Mary Rinehart, soprano; Dorothy Schuck, soprano, and Mr. Esser, baritone.

Charles Wakefield Cadman of this city received last week a program from Paris on which two of his songs were featured. The concert was given at the Salle Gaveau by Wladimir Cernikoff, the Russian pianist, assisted by Minnie Tracey, soprano, of Paris. The songs were programmed as follows: "Deux melodies anciennes des Tribus Indiennes d'Amerique, Chanson Omaha, Chanson Iroquois," meaning that the "Four American Indian Songs" had found their way to France. It is not known which of the songs were used, as there are three founded upon Omaha themes. The Iroquois song is entitled "The White Dawn is Stealing."

An organization which deserves the heartiest support is the Northside Choral Club and orchestra, of which Joseph Rodgers Walker is director. Last Tuesday evening this club gave a concert at which the finest examples of choral music were heard. The cantata "Hiawatha," by Coleridge-Taylor, was performed with soloists from the club, the entire work being done most creditably. Then a group of part songs, sung a capella, elicited much praise. Two Elgar choruses for women's voices were heard with telling effect, while a mixed chorus entitled "Spanish Serenade" by Elgar made a good impression. The combined work of the organization reflected much credit upon its director, Mr. Walker, who is an able musician and conductor.

The seventh concert in the Von Kunits series at the Rittenhouse will be given Saturday evening. A fine pro-

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gram has been arranged and will be rendered by Dorothy Gittings, Freda Davis, Mrs. W. J. McElhenny, and Messrs. Von Kunits, Gittings and Herwig. The program contains very interesting music, principally by modern composers.

The Giles Ladies' Quartet, composed of May Marshall Cobb, E. Lucille Miller, Leora McCandless and Matilda Mae Heatley, all well known church singers, will present a most pleasing program for the benefit of the Y. W. C. A. at Carnegie Music Hall on Monday, May 23. The quartet was organized early last fall.

Much interest is being shown in the benefit concert given for the Omaha Indian Hospital at Walthill, Neb., under the management of the writer, at Carnegie Institute, May 27. The response on the part of the people of Pittsburgh has been so willing that a large audience will be present when the program, made possible by the generosity of those taking part, will be rendered. The musicians who have aided the writer in the effort to help the Omaha Indians are: Harriet Crum Clark, contralto, of Canton, Ohio; Dallmeyer Russell, pianist; Paul K. Harper, tenor, and Hollis E. Davenny, violinist and baritone.

CHARLES W. CADMAN.

Allen Spencer at Danville Music Festival.

The great enthusiasm which existed during the few days of the May festival in Danville, Ill., attained its highest point on Friday evening, May 6, when Allen Spencer, the



ALLEN SPENCER.

eminent Chicago pianist, was heard in Liszt's concerto in E flat accompanied by the Minneapolis Symphony Orchestra, under the able direction of Mr. Oberholfer.

Mr. Spencer played with poetry and marked scholarship. The climaxes as well as the pianissimos were well understood; his tone is pleasing, soft and clear, yet his dynamic powers are well adapted to this selection. The execution of this concerto was one of the real successes of the convention. Mr. Spencer was charmed with the accompaniment given him by the Minneapolis Symphony Orchestra, and equally well pleased was the conductor of that organization with the remarkable interpretation by the Chicago virtuoso. After many recalls the artist granted an encore, the D flat concert study, which was received with the same enthusiasm as the regular number in the program.

The above notice was received at the Chicago office of this paper from THE MUSICAL COURIER representative at the Danville Teachers' Association, and in every way justified the eulogistic statement made by the Chicago contingent, which returned last week from Danville, and which was unanimous in its praise concerning the superb playing of Mr. Spencer.

Musicians Depart.

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, sailed for Europe yesterday, May 17, aboard the Kaiser Wilhelm der Grosse. Noline Zedeler, pupil of Theodore Spiering, and who has just finished a successful Western concert tour, will leave for Europe from Baltimore, tomorrow, May 19. Max Liebling, the pianist, was booked to depart today, May 18.

Songs That Bind the Race.

[From the Literary Digest.]

The music-hall song has its day and disappears; it seems to find welcome among city-bound folk who are, of course, notoriously capricious in their likes and dislikes. These songs meet their Waterloo when they venture afield into the outposts of civilization—the mining and logging camps; but just here, says a correspondent of the London Times, nearly all English folk-songs, which are especially suitable for open-air performance, "have stood the test of transplanting into the reservations of our race beyond the seas." The love of English folk-music, he thinks, "is one of those bonds of empire which are none the weaker because they are invisible to the tourist who keeps to the highways, the steel rails between East and West." The "empire," it may be facetiously remarked, still seems to him to include territory that since the Declaration of Independence has been known to others by a different geographical description. From his point of departure, however, he gives in a recent number of that paper some interesting facts on the migration of folk-song. Thus:

"In every part of the high prairies, along the fur traders' trails into the Far North, and even in the four-color communities (where white, red, brown, and yellow men live on a salmon cannery or a placer mine), from Fort St. Michael down to San Francisco, the Dan and Beersheba of the Pacific Slope, I have found vestiges of English folk-music. Sooner or later the popular music-hall ditty, whether a product of London or New York or Chicago, succeeded in reaching these remote ambuscades of Western life. But in almost every case its popularity was ephemeral; the true pioneer, farmer or cowboy or fur trader or free miner, always preferred the words that grew together in his racial birthplace, the melody of crimson rhythms that lives in the blood he inherits. It may be that a few of the folk-songs which are no longer to be found in England still survive in the empire's open spaces. Newfoundland, for example, would probably—nay, certainly—prove as rich in treasure trove of this kind as the West country, which has been so faithfully explored by Mr. Sharp and others, who deserve to be called the Muses' remembrancers.

"In the many little fishing hamlets of that sea-girt Devon traditional songs abound; among them a number of curious coasting-rhymes which the fishermen (who are often unable to read or write, fortunately) get by heart in order that they may voyage safely along the iron-bound coast from one hole in the wall to another. The Grand Banks, the greatest graveyard of seamen in the world, must surely be a fertile field of exploration for collectors of traditional sea songs, both English and French. For nearly four centuries this expanse of misty shoal waters, every wave of which is haunted and rolls out of the white gloom with its whispered message of half-articulate syllables, has been a nursery of sailormen and a market place of sea-borne goods; and it would be a strange thing if some of the oldest of West country sea songs and chancies and the Norman and Breton equivalents thereof could not be discovered aboard the bankers by a musicianly person with a sound stomach, a taste for roughing it, and some acquaintance with fo'c'sle use and custom. And Newfoundland is not the only territory in the New World which has not been explored by the collector of Old World folk-songs. The hill country of Kentucky, where an illiterate race lives in a strange seclusion, should be worth exploring. A little farther south one enters the sphere of the negro folk-song (a very different thing from the modern coon song and the blatant rag-time stuff); and that is a well worked field."

Who Is Borchard?

Manager M. H. Hanson being constantly asked the above question, requests THE MUSICAL COURIER to quote as follows from a booklet just issued from his office, for which purpose he has handed this paper an advance copy:

THE PREFACE.

"In having secured Adolphe Borchard, the young French pianist, for a tour of the United States and Canada for the season of 1910-1911, M. H. Hanson believes he has taken a step in the right direction and feels certain that his action will be approved of by both press and public. Mr. Borchard has created a most unusual sensation during the last two seasons, and the Paris and Berlin press, without exception, hailed him, not only as one of the most accomplished of technicians of the day, but also emphasized the originality and individuality of his highly artistic interpretations.

"Offers of engagements were pouring in from all sides and Mr. Hanson's offer for an American tour, made some six months ago, was ridiculed by Borchard's Paris manager, who held that America spelled "success" only to those who could produce a long string of brilliant European press notices covering many years of public work.

"Mr. Hanson believes, however, that America has for some time, and will in future more decidedly judge for itself—will take but little notice of foreign greatness,

and will insist upon having those aspiring for artistic laurels submit themselves to American opinion at the very beginning of their great careers. Mr. Hanson has backed this, his opinion, by offering Mr. Borchard specially advantageous terms and will have the pleasure of presenting Mr. Borchard in America early in the autumn and before he has been heard in many of the traditional centers of musical life in Europe.

THE BIOGRAPHY.

"Adolphe Borchard was born in Havre, France, on the 30th day of June, 1882. He received his earliest musical education from the well known Bordeaux teacher, M. G. Sarreau.

"Later, when only seventeen years of age, he went to Paris and was admitted to the Conservatoire, and straight to the class of the famous Louis Diemer, a great encouragement for the aspiring and ambitious youth.

"He left the Conservatoire in 1903, after having gained the 'first prize.' After that he devoted himself to the deep study of the great masters, interrupting his work only by occasional recitals at the Salle Erard, and more frequent appearances with the various musical societies such as the Société des Compositeurs, La Trompette and others of equal importance. Then, after a short course of work in Germany, he gave his first series of Berlin recitals during March and April, 1908, as an outcome of which the Concert Direction Hermann Wolf offered him a number of engagements, which he accepted. He played in all the great German music centers, leaving particularly deep impressions at Dresden, Harover and at Copenhagen.

"On the 4th of June, 1908, after having played in private for Queen Alexandra of England, and some of the musical



ADOLPHE BORCHARD.

enthusiasts who form her entourage, Her Majesty advised him to give public recitals in London, graciously offering to extend her personal patronage. The first of these London recitals will take place next June (1910)."

Kathrin Hilke's Engagements.

Kathrin Hilke, the soprano, will be one of the soloists at the performance of Dvorak's "Stabat Mater," given by the Catholic Oratorio Society, at the Brooklyn Academy of Music, Sunday evening, May 22. The day before Miss Hilke will sing at the Hotel Astor for the alumni of the Froebel Normal School. Among this singer's recent appearances was a private musicale given at the home of Dr. and Mrs. E. L. Earles.

It is not uncommon to find in museums, especially in Germany, examples which serve to show how much in past times music was appreciated and entered into the life of the people—fragments of music, intended rather as a reminder, than set out for actual performance. Many specimens from favorite old hymns, portions of the mass, and sometimes quite extended pieces of music, are to be found in churches on windows and walls, and in inlaid woodwork. A remarkable example has been preserved in the Beauchamp Chapel, at Warwick Church, where a "Te Deum" setting occupies the upper portion of the windows running round the building. Shields and scrolls held by figures containing sentences of music are numerous, and examples of musical fragments are often found in the old houses of "persons of quality," as they were termed. All these may be regarded as ornaments of the buildings themselves, still they stand as reminders to the beholders of the universality of music, and its intimate value.—London Musical News.

MAY FESTIVAL AT CONNERSVILLE, IND.

CONNERSVILLE, Ind., May 14, 1919.

If you take a microscope and go carefully over the map of Indiana you may discover a black dot about sixty miles southeast of Indianapolis with the name Connerville attached to it. It is an insignificant and unobtrusive little spot and would have no more claim to distinction musically than any of the other four million similar spots on the map of the United States if it were not for W. Otto Miessner, the teacher-composer, and E. D. Johnston, musician, manufacturer, banker and patron of art. Because of these two men and the enthusiasm for good music they have created here, the town suddenly becomes of importance by reason of having just concluded a most successful May Festival, at which an important new musical work was brought to a first hearing.

Connerville has a population of six, eight or ten thousand—variously estimated according to the degree of optimism of the person from whom you desire information. It is the center of a soft coal and natural gas territory and an industrial city where are manufactured the Krell Auto-Grand piano, the Lexington automobile and the Con-



W. OTTO MIESSNER

nersville Blower, among other things, and it is a city essentially given over to industry and wasting little time on art. There have been, of course, and still are, large musical festivals in many other cities of a similar size, or even less, so it would seem that it was of no great importance that a successful festival had been held here. But there is a reason—as “the road to Wellville” remarks—why this festival is different than others and the reason is this: Most other festival towns of this size are the seats of colleges or institutions of learning, so there is always an element of young people anxious to study and learn, to draw upon for chorus and audience. But Connerville is different. It is not the seat of an institution of learning—save its admirable system of public schools—and its population is like that of any other manufacturing town—made up of all the social elements from every phase and walk of life, with no particular purpose and no particular aim. When you inject into such a community a desire for a May music festival you have done something away out of the ordinary and made an advance step in civilization not to be measured easily or taken lightly. That is what you have in Connerville and that it has been accomplished is due to the efforts of Mr. Miessner in the first instance, and to the festival committee headed by Mr. Johnston in the second place. There are those, to be sure, who will deny that Mr. Miessner had any hand in the success of the festival just concluded, since he has been abroad during the past year and returned from Berlin only a few days ago. But the writer contends that Mr. Miessner is the great factor in the case because without him there would not have been the inspiration for the festival

a year ago, and without that festival the one this year would never have been held.

In Mr. Miessner's return from abroad we have all the elements of a famous John T. Trowbridge story of the good young man who was the idol of the community, left home to seek his fortune in the great city, made his way to the top of the ladder and returned home rich and famous. We all know, of course, that in real life the good young man usually has to beat his way home on the freights and gets back to his father's hearthstone a sadder and wiser man, “accepts” a position as shoe salesman in the Palace Clothing Company, and ends by marrying a girl in the choir and raising a family of eight little shoe salesmen and women who, in the course of a million years of the Heckelian circle, may develop into owners of country shoe stores. In the case of the brilliant young music student he returned (usually) to teach piano, voice, violin, banjo, guitar, piccolo, jewsharp and harmony at fifty cents a lesson—thus fulfilling the hopes of the most optimistic of his pessimistic fellow townsmen—or else he becomes piano player in a city music hall at twelve dollars per week and hides his identity from the home folk in the guise of “the well known Bigville pianist.” Rarely does he return to fulfill the fond hopes of his friends, backers and admirers, and refute the predictions of the croakers.

So, when we find a case in which he returns, fulfilling all hopes, presaging a brilliant future, we may take it as so far out of the ordinary as to require especial mention. W. Otto Miessner is the case in point. Every one in Connerville loved him, but not all of them thought he was a good musician or would develop into one. There was one man, E. D. Johnston, himself a musician of fine ability and a man of affairs, who believed in Mr. Miessner. So the young man was sent abroad to study for a year—the special protegee of Mr. Johnston and Connerville.

Mr. Miessner went to Berlin, as so many others do, and there he engaged in the study of composition with Edgar Stillman-Kelley (also as so many others do) and voice with Alexander Heinemann (also, etc.). Glowing reports of progress were sent home and as the time for the second May Festival approached he was told that he was to be the leading figure at that festival, must prepare a composition for production by the Cincinnati Symphony Orchestra, grand reception, etc., etc. For which reason Mr. Miessner got busy and in the course of a few weeks finished a “Festival Overture” for large orchestra, a composition the score of which occupied some ninety odd pages of closely written breves, quavers, hemi-semi-demi-quavers, etc., and was destined for first production under his own direction at this festival. He also put in a few odd moments composing thirty or forty songs, some of which were to be sung here for the first time.

He returned a day or two before the festival, and his friends were very, very happy and anxious, and the croakers were very pessimistic and grouchy and said: “Wait and see.” Well, they waited and they saw. The triumph came on Thursday afternoon when Mr. Miessner conducted his own overture before a crowded house. The writer was present at that triumph and is glad he was there for two reasons—first, to see the happiness of Mr. Miessner and his friends, and, second, to hear the overture. Perhaps it were a sad thing that the writer is something of a rhapsodist on the things he likes, and a bit of a clam on other things—if not too bad. In the case of this overture the writer had had the pleasure of reading the score at Cincinnati, later had heard the rehearsals, and finally its public performance, so was somewhat familiar with the work; and it must be recorded that in the writer's judgment it is one of the finest pieces of orchestral writing any American has done. There is nothing new or novel in it; there is no striving after effect. It is just plain music in the diatonic scale, but music so inspirational, so genuinely spontaneous and lovely as to bear no trace of the commonplace or ready made composition.

In reality the overture is Connerville set to music—program music pure and simple—yet music of such a pure type as to stand on its merits as absolute music. According to Mr. Miessner's program there are three parts to the overture: “Andante tranquelo, morning mood”; “allegro e deciso, the spirit of industry”; “allegro con marcia, the festival spirit.” It was especially composed for this festival and is dedicated to E. D. Johnston. The program of the overture is fascinating and parts of it are given here:

The prelude, “Morning Mood,” a pastorale, a vivid description of sunrise, the thrill of robins and the call of the meadow larks are heard, as counterpoint against the main theme. With this mood established, the music dies down to a long sustained tone (D flat), which is suddenly interrupted by three horns (A-C-E) representing one of the factory whistles, answered by an echo of three trumpets, (as if down in the valley); interrupted by bits of the bird motives,

another factory whistle, and still another, a broad four measure pause, then the machinery begins. One can hear the starting of the engines, the wh— of the exhaust, then in the strings the turning of the wheels working up to a swift figure in violins and wood (the whizzing of the belts), while the cellos and basses have an entirely different rhythmic counterpoint representing the rumbling, grinding machinery. The main musical theme, the song of industry, is proclaimed by the brass. This figure modulates quite a little, gradually condensing and intensifying until it reaches a tremendous climax. Then comes an interesting conflict between a bit of “Industry Theme” and the whistles, which now signify the stopping of work for a day of recreation—a May festival. But the industrial theme persists, and one thinks there will be no festival after all. Bits of the festival main theme are heard (our first efforts to start the festival spirit), but the industrial element seems to have the upper hand. By this time a long dominant organ point has been reached, with the festival theme persisting, now aided by a peal of chimes (church bells). The industrial theme dies out, the bells peal merrily and eight measures more of the organ point introduce the main theme of the overture proper. The three themes of the overture represent a pageant, a sort of holiday parade. The young men come first, the main theme, then a lyric, melodious secondary theme, the maidens. The closing theme is borrowed from the industrial theme of the introduction, to represent the men, the industrial element in perfect harmony with the festival idea. There is a short development section, a re-entry of the main and secondary themes, working up to a big climax and surprise. Instead of the closing theme alone it is used as a counterpoint figure to the Star Spangled Banner. A short quick stretto, with the main festival theme combined now with the industrial, brings the overture to an exciting close.

That is a rather formidable program, is it not? Yet it will have to go on record right here that all of it was



DOROTHEA NORTH.

in the music. And it was musical, too, don't forget that. Certainly you have heard the “Waldweben,” which is Wagner's idealization of chattering squirrels and whistling birds in a Thuringian forest. Any one who has spent a day in a forest in the fall of the year will need to be told of the chaos of sound with which the woods are filled. Yet no one will gainsay but that Wagner has translated that chaos into music that gives one a distinct impression of the forest and the inhabitants thereof. The writer does not presume to say that this overture is as great a tone poem as the “Waldweben,” but he will affirm that it is mighty fine music and yet is only an idealization of the sounds you may hear in a factory town. Hear it and be convinced.

It is a beautiful work with big, broad themes, finely conceived as to rhythmic basis and beautifully marked out from the standpoint of composition and counterpoint. It was, as it deserved, a veritable triumph and Mr. Miessner was recalled a dozen times—asked to repeat it, and might have done so had there been time. That demonstrated Mr. Miessner's ability as a composer and the croakers were vanquished. It is the hope of the writer that that overture may be played soon by all American orchestras and that it will be in the regular repertory of many of them for festival occasions.

The festival all centered around this one composition which was played Thursday afternoon, but there were two other concerts. The first, Wednesday night, was given by the Cincinnati Symphony Orchestra, Leopold Stokowski conductor, and Dorothea North, soprano, as soloist.

It was a miscellaneous program made up of the "Freischütz" overture, prelude to the third act of "Lohengrin," the fifth Tchaikovsky symphony, the "Suicidio" aria from "La Gioconda," and a group of six songs, three of which were composed by Mr. Miessner.

When it comes to climaxes Mr. Stokowski has a way of "stretching" the great chords until the breaking point is reached and then letting them go with a crash that makes you realize what a real fine climax may amount to. Mr. Stokowski did some mighty fine things with the overture and the "Lohengrin" prelude, too, and was obliged, after six recalls, to repeat the latter. Dorothea North made a splendid impression with her singing of the "Suicidio" aria from "La Gioconda." Possessed of a soprano voice of surpassingly lovely quality, a knowledge of music in many phases, perfect breath control and a stage presence that wins everybody at once, it is no wonder that Mrs. North took her audience by storm. She sang the aria with fine understanding and great dramatic intensity and was recalled several times, at last being obliged to repeat it. Mr. Stokowski gave her fine support, always subduing the orchestra to every subtle nuance of the singer. This accompaniment did, of course, add greatly to the beauty and finish of the aria. Mrs. North also sang these six songs with piano accompaniment by Mr. Miessner: "The Lass with the Delicate Air," Dr. Arne; "Im Herbst," Franz; "Niemand Hat's Gesehen," Loewe; "You," "Rejected" and "Longing," by Miessner. She captured the audience with the "Niemand Hat's Gesehen," and made a particularly fine impression in Mr. Miessner's songs, especially "You." Mrs. North also appeared as soprano soloist in the production of the "Creation" Thursday night, and there gave a fine account of herself as an oratorio singer. It is quite evident from Mrs. North's work that her forte will be oratorio, concert and recital, and she will undoubtedly soon be in great demand as an oratorio soprano, her voice is so lovely and her work so fine.

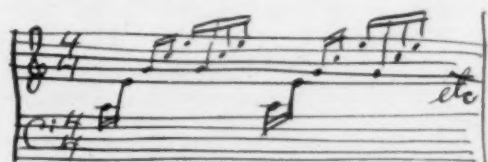
The main feature of the second concert Thursday afternoon besides the Miessner overture, was the performance of the "Chinese Serenade" from the "Aladdin" suite and three numbers from the "Macbeth" music of Edgar Stillman-Kelley, under the direction of the composer. So much has been written of Mr. Kelley's music before that it is not necessary to dwell at length on it here. The audience showed its appreciation of Mr. Kelley's work by outbursts of applause that must have been gratifying to the composer.

Mr. Miessner sang a group of songs Thursday afternoon and he was accompanied by Mr. Johnston at the piano. You see we had been keeping it dark all this while just how much of a musician Mr. Johnston is; but as he played the accompaniments for Mr. Miessner, and played them very sympathetically, you can judge for yourself. Mr. Johnston is president of several large manufacturing plants here and a director in several others, so you can imagine he is a pretty busy man. Yet he seems to find time to keep up his piano technique—judging his work in Schubert's "Faith in Spring," "Death and the Maiden," and Weingartner's "Soul's Festival." How many captains of industry in the larger cities can make the showing that Mr. Johnston did? Mr. Miessner sings well and his work in the oratorio in the evening was superb. He is a splendid oratorio singer and will probably be in demand for that kind of work in the future.

Ah, but we came near to forgetting the dear children in their chorus work Thursday afternoon. Four hundred of them sang Benoit's "Into the World," a cantata for children and large orchestra. It is a very interesting work, more than that even, it is a beautiful work and the children certainly did sing well. This work was under the direction of L. M. Tilson, superintendent of music in the public schools, who also conducted the "Creation" Thursday evening. The "Creation" was sung by a splendid chorus of 150 young men and women accompanied by the Cincinnati Symphony Orchestra. The tenor parts were sung by Niels Hougaard Nielson, who also sang a solo Thursday afternoon.

A CONVENTION NOTE OR TWO.

The writer has received a strict injunction from a friend not to write any more stories about Indian music in five cent theaters. It is with the hope that prohibition does not extend to blind musicians, etc., that the following is told: while writing this letter the writer heard some one strumming on a guitar in the hotel office. Presently there came a strain of music that sounded rather familiar and listening intently this is what we heard:



What! the first Bach prelude on a guitar? Just exactly that and nothing else; and presently, after a few meas-

ures of arpeggios had been played, a voice joined the harmony and some man was singing the "Ave Marie" of Gounod-Bach. The writer listened (because it was very lonesome in the hotel and almost any kind of music would have sounded good) and he will testify that that guitarist played that prelude exactly as written. Every chord was correctly placed, with the proper bass note, and really, it didn't sound half bad. But, whoever would have thought to hear Bach prelude played on a guitar? Certainly not the writer, who used to play the Spanish Fandango on an old soap-box in the days of his youth. But that Bach prelude sounded so good we were touched to the heart and built quite a little mental romance (while the music was going on) which followed the general line of all romances—talented musician goes blind, knows nothing but music, concludes to make living playing Bach fugues and Beethoven sonatas on a guitar, thus continuing his career in disseminating classical music among all people, etc. And having reached that splendid height of air castle structure for the itinerant musician, we went out and handed him a quarter with the request that he play the C major fugue which follows that prelude in the "Well Tempered Clavichord."

"Huh?" he queried when we pressed the question, "huh? Say, wot y'u givin' us anyway, d'y'u think I'm a street planner wot presses th' button an' dopes out a new bunch o' rag? This here thing I jest plays I heard once in a five cent theater before I lost me lamps. Pretty good stuff, eh? I allus make a hit with it, but I never did git the straight o' the words."

Fallen castles! The writer returned to his task and listened to another classic, "The Rosary," with the regular barber-shop harmony variations so often introduced by the "Elite Male Quartet" or some other aggregation of bawling males.

But, to continue, Stokowski says that in Muncie, Ind., not long ago he played the "Eroica Symphony" as the main number. After it was over one old woman in telling how much she liked the symphony said: "Oh, I liked it ever so much, but what were those three encores you played after it?"

OSCAR HATCH HAWLEY.

Alice Preston's Successful Season.

Alice Preston, the charming American soprano, has just finished a spring tour which rounded out a most successful season. As associate Miss Preston had the celebrated Roumanian pianist, Marie von Unschuld, who gave a splendid recital in New York last April. The tour was characterized by large and appreciative audiences and embraced St. Louis, Cincinnati, Providence and Chicago. In addition, Miss Preston sang before several hundred people at a banquet of the Chicago Press Club given in honor of Alessandro Bonci, the famous Metropolitan Opera tenor, who also sang. The affair was attended by all the critics and persons of musical importance and distinction. The concert in Chicago was honored by the presence of General and Mrs. Grant and the entire staff, and Miss Preston was deluged with floral tributes. The Providence recital was given at the Arts Club, where an audience of large proportions evinced great enthusiasm.

In all these cities the singer was lavishly entertained, especially in Cincinnati, Mr. and Mrs. Longworth and President Taft's brother having been invited to a large dinner by Mrs. Michael Myers Shoemaker to meet Miss Preston, who is well known in the highest social as well as musical circles. Miss Preston is, at present, enjoying an outing on her farm at Cazenovia, N. Y.

Following are several press comments upon the Chicago and St. Louis concerts:

Miss Preston has a voice of much power and ample range. She has also evidently enjoyed excellent schooling. Experience before the public should bring the confidence and authority to make her a very attractive interpreter of song.—Chicago Daily Tribune.

Miss Preston has a very fine soprano voice, particularly in the middle register. An aria by Lully, with which she began her part of the afternoon's work, was sung with good effect. Bizet and an Italian folk song, "Colomba," also displayed Miss Preston's musical abilities to advantage.—Chicago Examiner.

The singing of Miss Preston proved that this singer is endowed with refinement of feeling and sympathetic taste.—Chicago Record-Herald.

Miss Preston has a beautiful, lyric, soprano voice which was heard to advantage in two groups of songs, as well as in the aria, "Voi che Sapete," Mozart. In these the singer displayed the lyric quality of her voice in all its sweetness and roundness. She is admirably adapted to both operatic and ballad singing.—St. Louis Post-Dispatch.

Miss Preston has a voice of charming quality, coupled with a charming personality.—The Censor, St. Louis.

Miss Preston's soprano is big, clear and strong, and the songs she rendered here yesterday won for her all hearts. Very beautifully she sang an Italian folk song and the "Voi che Sapete," by Mozart. All showed themselves greatly pleased with the recital.—St. Louis Westliche Post.

Marie Zeckwer, Soprano.

Marie Zeckwer, soprano, has had a very busy season. Among her engagements may be mentioned Philadelphia Orchestra; Harmonic Club, Cleveland, Ohio; United Singers of Long Island at Hudson-Fulton Celebration; Helvetia, N. Y., Männerchor; recital for alumnae of the Catholic Summer School, Hotel Astor; Choral Society of Philadelphia; two appearances, New Century Club, Wilmington, Del.; four recitals at Plattsburg (N. Y.) School; and re-engagement for four more in July; Eurydice Club, Philadelphia; Fellowship of Academy of Fine Arts, Philadelphia; Orpheus Club, Paterson, N. J., and Women's Club, Trenton, N. J.



MARIE ZECKWER,
Soprano.

Press notices follow:

Miss Zeckwer has both talent and taste as components of her equipment for concert appearance. Her technic is developed and her temperament dramatic.—Philadelphia Evening Telegraph.

Miss Zeckwer assumed the soprano roles at the last minute. She proved a very interesting substitute. Her voice is of pleasing quality and brilliant range.—Cleveland Press.

Marie Zeckwer, always well liked, sang with expressive understanding the beautiful and difficult "Blessed Damozel" of Debussy. Her self possession and unassuming assurance are valuable assets in a singer.—Philadelphia Public Ledger.

Marie Zeckwer was recalled with enthusiasm after each appearance. She added much to the general joy of the occasion and was particularly satisfying in coloratura work.—Paterson, N. J., Press.

Marie Zeckwer gave her second song recital last evening to the largest audience that has gathered in the auditorium in years. Miss Zeckwer has a voice of extraordinary power and color, and it is a treat of the most pronounced character to hear her in her song recitals. The program last evening was given over to children's songs and it was most delightful to hear the child songs as rendered by her, in her happy and refreshing manner.—Plattsburg, N. Y., Press.

Helen Gauntlett Williams and Her Pupil.

Helen Gauntlett Williams, the singer and teacher, is having a successful spring season. Sunday night, May 1, she sang at the Grand Opera House, in New Haven, Conn., before a sold out house. Her admirers say she never sang better. Mabel Odell, a pupil of Miss Williams, now soprano soloist at the Olivet Congregational Church in Bridgeport, Conn., is a young singer with a fine voice and charming personality. Before going to the Bridgeport church the first of this month, Miss Odell sang for the past fifteen months at the Congregational Church in South Norwalk. Before leaving there she was the guest of honor at a supper (the last Wednesday evening in April). Covers were laid for twenty-two. The hosts of the occasion presented Miss Odell with a huge bunch of carnations.

Boris Hambourg Coming.

The engagement of Boris Hambourg, the cellist, by M. H. Hanson, was only completed after a number of orchestral bookings had been made. Among Mr. Hambourg's engagements for the season was one for a private recital at Buckingham Palace, which had to be cancelled, but a cable indicates that the young cellist has been selected to take part in the musical services in connection with the funeral ceremonies of the late King Edward VII.

Bonci Sails on Wilhelm der Grosse.

Alessandro Bonci, the great tenor, who closed his tour for the season in Havana, was a passenger yesterday on the steamer Wilhelm der Grosse, which sailed from this port for Plymouth, Cherbourg and Bremen. Bonci expects to join his family in Northern Italy, where he is to prepare his programs for his concert tour in America next season.

An Elevated Air.

Sing a song of aeroplanes
Whizzing in the sky,
Four and twenty blackbirds
Killed on the fly.
When the chef had browned them
They were not fit to sing,
But they made a dainty dish
To set before the king.

—Chicago News.

France, Belgium and Germany have had each in turn an invasion of American singers. Now sunny Italy, the very home of song, is the happy hunting ground for the bright American girl with a voice who is out looking for money and fame. Florence is especially favored by the girl from over the ocean. Just now some half hundred of these songsters are pouring into the ears of the Florentines a timbre of voice found only in America.—New York American.

CHOPIN.

FROM THE LONDON TIMES, APROPOS OF THE ONE HUNDREDTH ANNIVERSARY OF THE COMPOSER'S BIRTHDAY.

The delicate art of Chopin holds so high a place in the music of the present day that it seems hard to believe that a whole century has passed since he was born. Although there cannot be many people now alive who ever saw him in the flesh, yet his compositions have so strong a hold upon the affections of all classes of musicians that they seem to have acquired an actual life, not a mere chilly immortality. The actual number of years that have passed since his birth are of no more consequence than the number since the appearance in the world of Ariel, Shelley, or Blake. It is, perhaps, characteristic of Chopin's elfin nature that the very date of his birth was uncertain until a very short time ago. It was generally given as 1809, and the testimony of his tombstone, which was, after all, correctly inscribed, was held to be as of no authority. The discovery of the birth certificate has of course set all doubt aside, and the date is now finally fixed as February 22, 1810.

He was not more than half Polish, for his father was a French schoolmaster, who had begun life as a bookkeeper in a snuff manufactory—strange environment from which to produce a Chopin!—and only on his mother's side was there Polish blood. The Bohemian Zywny and later Joseph Elsner were his masters in music, and the rest of his art seems to have come to him intuitively, or from hearing other pianists perform as he grew older and appeared in public himself. He was only fifteen when his first Rondo was published, and but a little older when the variations on "La ci darem" came out, that work which inspired Schumann with one of his most famous articles, that one in which he used the memorable phrase, "Hats Off Gentlemen, a genius!" It was not of course published till a considerable time after it was written. Chopin said of himself that his life had consisted of an episode, with no beginning and a sad end. This episode was the ill-starred intimacy with George Sand, the particulars of which have been lost under the mountains of romance piled on the affair by George Sand and others. The aggregate advantage to art and the world of this liaison, which lasted from 1837 until within a year of the composer's death, is the series of preludes in which he unlocked his heart, but happily threw the key away. We know only for certain that one, in B minor, holds the picture of regularly dripping rain on a veranda roof; and for the rest we are at liberty to invent what stories we please, or to listen to the outpourings of a soul that in regard to these works had something of that passion for self-revelation that found expression in Shakespeare's sonnets.

Nothing in the romantic life of Chopin is so remarkable as the kind of immortality which his music has enjoyed, almost without a break or change, since it was written. Those composers whose centenaries are celebrated are almost always found to have undergone some period of neglect, either at first, before their message was received by the world, or later on, when the public began to find out that they had been worshipping a pinchbeck divinity. But with Chopin it was not so: his music is not only as popular with the public today as it ever was, but it has never shifted its place in the estimation of musicians. It is probable that, even at first, the class of his works which had been called "the drawing-room Chopin," the terribly sprightly rondos and the more showy and obvious of the valse, were not quite heartily admired by the best of his contemporaries, who had the insight to recognize the greatness of the more poetical things; and it is difficult to point to any composer, great or little, whose appreciation by the world has been so steady as that of Chopin. Mendelssohn's music has passed through phases of extreme popularity and of undue disparagement, while that of Schumann, who was very late in coming to his own, fought its way to a universal acceptance which now shows signs of giving place with many amateurs to a period of lukewarm respect. But Chopin has delighted all classes from the date of his own playing to the present time, and there seems no reason why the best of his music should not really last in favor as long as the art shall endure. It depends so little on formal design that the modern attacks on structural symmetry leave it untouched; its appeal is so direct that it is difficult to fancy a time when it will seem old fashioned, although it is quite possible that, as time goes on, the number of pieces which musicians will reject will slightly increase.

For it is not with Chopin, as with the very greatest of all composers, that every note he committed to paper is worth reverent study: that is true of hardly any musician

outside of the three "great B's" of Bulow's famous speech. But, while we should all agree that nearly all the rondos, some of the polonaises and mazurkas, and not a few of the valse must be consigned to the oblivion which is shared by the Trio and the violoncello Sonata (though these might as well be taken off the shelf occasionally as an experiment), there remains much where the poetical message is as direct and eloquent as it ever was. The lovely songs have indeed suffered recently from neglect, no doubt partly because they have been said to be national songs merely arranged by Chopin, or the work of amateurs corrected by him; partly, too, because of the popularity of a mazurka transcribed for voice by Madame Viardot, which has ousted the lyrical melodies in the modern singer's repertory. If such things as "Lithauisches Lied" or "Polena Grabgesang" were written by amateurs, these must have been a singularly high standard of melodic invention in the society of Chopin's day. A large part of Chopin's work deals with the oppression of Poland, and under this inspiration he showed a vigor and mastery of design which is not always to be seen in his more sentimental pieces. The "Polonaise Fantaisie," the etude in C minor from op. 10, which seems to have been suggested by the taking of Warsaw, and many other compositions bear witness to the passion for his mother's native land and her

cians, who, feeling that the pianoforte of the later nineteenth century was liable to overpower the orchestra, strengthened the orchestra instead of weakening the solo instrument. Chopin was no doubt a tyro at orchestration, but for that very reason some of his essays in "color" are of no little interest, and the sense of proportion between the solo instrument and the band was obviously strong with him; he meant that a light accompaniment should provide a beautiful and subordinate background for the piano of his own day, in which sweet tone was more highly esteemed than power or brilliance. Now that a return has been made to a style of piano manufacture more nearly in accordance with the instrument of old times, we may expect more frequent performances of the concertos as Chopin wrote them. In all music there is no finer expression of rapturous joy than the finale of the F minor concerto, with its wonderful horn notes, labelled "Cor de signal"; it is one of the rare instances in which Chopin is at his best in a joyful mood.

One of the few ideal performances of Chopin that the present writer can recall—perhaps the only perfect public performance—was Madame Schumann's playing of the solo part of the F minor concerto at a Philharmonic concert, when the accompanying of the band was anything but ideal. She reflected the rapture of the last movement with the animation of a young woman, though she was then far advanced in life. Sir Charles Hallé, too, when he would consent to play Chopin in private, must have been a quite faithful copy of the style of the composer himself; the regularity of rhythm in the accompaniment was wedded in a marvelous manner with apparently complete freedom of declamation in the melody, and thus perfect rubato was realized. But in public the great artist often became almost mechanical even in playing Chopin, and it always seemed as if public performance had a petrifying influence upon him. The late A. J. Hipkins was another perfect Chopin player, and he had studied the art from hearing Chopin play, for Chopin, while in England, always made a point of getting Mr. Hipkins to tune his piano for him himself, and those who heard the delicate playing of the distinguished antiquary had a rare opportunity of knowing what Chopin's playing was like. It was something a great deal more ethereal than anything we get in the present day; for, although M. Paderewski seems to belong to the air rather than to the earth, yet there are moments when he gives a more powerful blow than Chopin would have required or than is always consistent with beautiful tone. But in the things demanding technical dexterity he is the nearest of the moderns; M. de Pachmann, if one shuts one's eyes while he is playing, often gives the true emotional value of the sentimental pieces with all their characteristic and charming weakness, and M. Godowsky, unrivaled in playing several of the études at once, is more worthily occupied with some of the works in which Chopin is most individual. It is curious to notice how very few even of these typical Chopin players manage to give the rhythmic difference between the valse and the mazurka; a certain Madame Vulliet, who came to London a good many years ago, brought it out in a manner that could not be forgotten, and made it obvious that a secondary accent is placed on the second beat of the valse and on the third beat of the mazurka.

But, indeed, it is almost profane to discuss such details in connection with the man who did perhaps more to etherealize music than any composer before or since; for the "atmospheric" works of Debussy do not really fly any higher off the ground than Chopin, who may remind us in some moods of the cloying sweetness of a forcing house, but who at his best breathes the pure ether and cleaves the sky with no uncertain flight.

The Royal Academy of Music has recently been the recipient of a most interesting gift in the form of a marble bust of the late Alfredo Piatti. The bust is the work of the young artist, Giacomo Manzoni, of Bergamo, and is a strikingly excellent portrait of the great violoncellist, who was for so many years not only the finest performer on his instrument, but also one of the most eminent professors in the academy itself. The school owes this notable addition to its treasures to the generosity of the maestro's daughter, the Countess Piatti-Lochis, who has addressed a letter as follows: "I beg the Royal Academy to believe that I offer the bust of my father to them as a tribute of gratitude to the noble England where I was born, and which my father called his second home."—Exchange.

Gustav Mahler belongs to that camp of interpreters who do not stick to the letter of traditions. In fact, he goes further than others in altering or augmenting the instrumentation so that the effect may be intensified. That, of course, is a method decried by many and with perfectly good reason. Under any circumstances, however, Mahler's readings are interesting, and particularly those of Beethoven, whom he brings close to the understanding of modern listeners.—New York Press.

M. H. HANSON
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troubles. It is not quite certain that the great sonata in B flat minor (with the funeral march) is one of these patriotic compositions, or that its movements represent severally the struggles for a failing cause, a song of home sung by a camp-fire, the ultimate defeat of the nation, and the shuddering loneliness of a disembodied spirit on its way to worlds not realized; but no other interpretation suits it as well as this, which has the authority of an old tradition. Of the part of Chopin that is above all such external suggestion, of the studies—was there ever such a combination of technical difficulty with intensely poetical emotion as appears in these twenty-seven compositions?—of the preludes, of the ballades and scherzos, of the fantasia, the barcarolle, the impromptu, a few of the valse, and a great many of the mazurkas, one can only say that each seems to soar into an ideal world, with a strong and steady flight that has been granted to very few of the sons of music.

The notion of flight, of the thing we call inspiration, has distinguished all the great interpretations of Chopin, and from a trustworthy evidence this ethereal quality was present in his own playing. The idea may help us to discriminate between the true Chopin players and the false, for, while every pianist aims at being recognized as a "Chopin player," only a very few attain to the true spirit of the master. The most certain way to fail is that which follows the study of the music in the average German editions, where attempts are often made to emphasize things in the accompaniment which were no doubt intentionally left in the background by Chopin. The habit of digging out inner parts, as though Chopin had ever professed to be a contrapuntist, is the surest way of becoming pedestrian in the interpretation of Chopin; and a fault of rather similar kind was made in the improvement of the orchestration of his two concertos by well intentioned musi-



WASHINGTON, D. C., May 12, 1910.

The United Polish Singers of America gave a recital at the New National Theater on Thursday afternoon, May 12, which was enthusiastically received by a musical audience. Selections from Polish operas and national folk songs formed the major portion of the program. Minster's Orchestra played Weber's "Oberon" overture and accompanied the soloists. Rose Kwasigroch, of Chicago, sang "Waltz" (Venzano) and "Lass doch im Hain" (Gall). Her rendition of "Mignon Polonaise" was especially effective. In response to vigorous applause she sang in Polish Chopin's "A Maiden's Wish" in a charming manner. Francis Rosenthal, of St. Paul, Minn., who has a bass voice of excellent quality, sang "Ella giamma m'amo" from "Don Carlos." As an encore he sang Schumann's "Two Grenadiers."

Edward Hines, Washington's foremost lyric tenor, will sail for Italy on the Carpathia, next Thursday. He will accompany Signor Bonci, who gave him a letter to his own teacher, Maestro de Falco. The young tenor will spend three months in the vicinity of Naples studying with the most prominent teachers. He goes with the firm belief that he is to succeed and he has the sincere wish of all Washington friends and admirers. Mr. Hines already is planning an elaborate concert to be given upon his return to this country, for which he has secured many notable singers and musicians to assist him.

R. E. POLLOCK.

A Talented English Pianist.

Edith Walton, a pupil of Godowsky and Rosenthal, gave the second of her two very successful London recitals, at Bechstein Hall, April 11. Miss Walton has played frequently on the Continent, during the last two seasons, in Vienna and in Berlin last December, and again in Berlin the following February. She has also filled many private engagements, among them more interesting being the concert arranged by the Duchess of Cumberland at her castle "Gumunden-am-See," and a recital at the English Embassy, Vienna. Everywhere she has been received with the greatest enthusiasm, her recent London recitals confirming her Continental reputation. She will be heard later in the season with orchestra. In no uncertain degree has the

status of this young artist been established, and that she has succeeded in winning the approval of the London press the appended notices attest:

A pianist of remarkable attainment, for she can not only perform the technical feats, but she can do them with every sign of ease and graceful unconsciousness. Miss Walton's touch is of lovely quality, brilliant without harshness, and caressingly soft without sentimentality.—London Times, December 20, 1909.

She has a fluent and neat technic and a constant sense of style. Scarlatti's "Pastorale," which opened her recital, was given with delightful grace and lightness of touch, while later on the strength of her resources was evidenced in a brilliant rendering of Rosenthal's very decorative "Variations on an Original Theme."—Sunday Times, April 17, 1910.

Welcome was Beethoven's comparatively early, yet highly poetical, sonata in D minor, for it is not often heard. Of the adagio Miss Walton gave a thoughtful and expressive reading; in the first and last movements some of Schumann's delightful "Papillons" were tastefully interpreted.—Daily Telegraph, April 12, 1910.

She has certainly those attributes which go to form the refined and thoughtful musician. Her sense of tone coloring she has evidently acquired from her master, Moriz Rosenthal, while her power

EDITH WALTON,
Pianist.

of touch reflects the method of Herr Godowsky, with whom she has also studied. . . . In her rendering all the delicate subtleties contained in the music were revealed with a charm that was wholly pleasurable to hear.—Standard, December 20, 1909.

It was quite clear that she was not only a good pianist, but a good musician as well. Her conception was broad and poetical, and both here and elsewhere she brought out the details without showing any traces of exaggeration. Her touch was clear and attractive in quality, particularly in mezzo-forte passages, and she played with a good sense of rhythm.—Pall Mall Gazette, December 20, 1909.

A finished rendering of two contrasted items by Scarlatti served to introduce Beethoven's sonata in D minor, op. 31, and of this exacting work Miss Walton gave, on the whole, a thoroughly satisfactory account. There was also much to commend in her playing of Schumann's "Papillons," the emotional character of which was well grasped and portrayed. Miss Walton's most successful effort, however, was in Moriz Rosenthal's attractive set of "Vari-

tions on an Original Theme," her rendering of which, indeed, in some degree recalled the style of the famous pianist-composer and well deserved the enthusiastic burst of applause that greeted her at its close.—Scotsman, April 12, 1910.

She has just the right old-world grace about her performance of Scarlatti's pastorale. Her best work was heard in a very pianistic and ornamental set of variations by Moriz Rosenthal. The essentially romantic aspect of the music was fully realized, while its brilliant embroideries showed off the pianist's technic.—Standard, April 12, 1910.

She has an excellent technic.—Daily News, April 13, 1910.

She showed musical appreciation and a sense of character in her playing, and was particularly successful in the last movement of the sonata and in those of the "Papillons," which require freshness and lightness of touch. She successfully avoided exaggerations of tone and time.—Times, April 12, 1910.

She displayed her powers as interpreter of more serious music in Beethoven's D minor sonata, which she played with refined and sincere expression, while Schumann's "Papillons" was another number on her list which she played with insight and skill. Altogether the recital showed her at all points an extremely well-endowed artist.—Westminster Gazette, April 12, 1910.

Last Burritt Studio Musicales.

The regular weekly Tuesday Evenings at the William Nelson Burritt Studios the past season have brought interesting music; three oratorios, "Elijah," "The Messiah" and "The Creation"; three song cycle evenings; and miscellaneous recitals. Attendance has grown so that at the last there was no room to spare. Mr. Tullar (tenor), was a special feature of the last Tuesday evening. His voice, style and grip on the right way of singing have grown, so that he sang "Celeste Aida" in altogether enjoyable fashion, the high B flat at the end ringing out true and sweet. Katherine Burritt sang with clean enunciation and unaffected style, her voice ranging some two octaves. Miss South sang Micaela's aria from "Carmen" excellently. Miss Glenn (contralto), showed temperament and a dramatic climax in a Sinding song. Miss Braslau is a musical personality, who sings with heart and warmth, well displayed in songs by Strauss and Ponchielli. Ethel Wenk has improved out of all recollection within the last year, a fact demonstrated in songs by Beach, Hammond and Mallinson. Elizabeth Patterson has temperament and a full toned contralto voice combined, which shone in the Habanera from "Carmen," "My Heart Ever Faithful" (Bach) was sung with pure style and rhythm by Mrs. Dr. Rabe with violin obligato. Royal Dadmun closed the evening with Somervell's cycle "Maud."

This singer will bring fame to the Burritt teaching, such is the artistic effect of his work. He has vocal control, plenty of breath, purest enunciation, and above this, sings with a heartiness which at once claims and holds attention. Full of tender feeling, of dramatic intensity, Mr. Dadmun has but to find opportunity to have attention focussed on him in order to bring him to the forefront. Mr. Burritt and his pupils shared in little word pictures of each song, translating the text, telling its place in the opera, thus heightening interest.

DFAlbert's "Izeyl" was not successful at Königsberg.

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PHILADELPHIA, Pa., May 14, 1910.

Members of the Philadelphia Operatic Society took part in a comic opera entitled "A Lord for a Day," on Tuesday evening at the Broad Street Theater. The book and lyrics are by J. Victor Wilson, a member of the Operatic Society, and the music by Lars Sorenson. The cast included Henry Hotz, as the real Lord Scheel; Horace Hood as Peter Spinks, the lord for a day; Mrs. Russel Miller as Sprink's wife; Lolo Chalfaut Parker as Elsie, Spinks' daughter; and Edwin Shippen Van Lear as Caspar, Elsie's lover. The opera proved a bright little work with really attractive music. The scene is laid in Holland and this opened the way for quaint costumes and pretty stage pictures. Horace Hood did excellent work in the principal part as Peter Spink. Probably the best handled roles were those taken by Mrs. Russel Miller and Henry Hotz. Mrs. Miller has a large and beautiful contralto voice and her acting was splendidly done. Henry Hotz is also possessed of a voice that is always equal to the largest opera houses. Then his words can always be easily understood, and this clearness of enunciation is particularly important in comic opera. That he is a born actor was proved several years ago when he made his first appearance in grand opera here, taking the part of Mephistopheles in "Faust" at the Academy of Music, as well as in his more recent operatic work. Others who did good work in less important parts were Estelle Heysinger, Helen Collier, Delbert Davis, Charles Cuzner, William Curtis, C. R. Shuttleworth, Harry Scholl, Frank Barrett, John Lamond, A. E. Keighley.

The Students' Musical Club, directed by J. W. F. Leman, gave a concert on Friday evening, May 6, at the Normal School, the program and performance being far above the average. One of the features of the evening was the performance of a romance for orchestra, composed by Grace Graf, the talented president of the club, and pupil of Gustav Hille. The work is of a pure and somewhat academic style, but decidedly original and full of quiet beauties and temperamental subtleties. Other numbers were Gluck's overture to "Iphigenie," Raff's "Lencre" symphony, and a

number of concerted and solo works. The Godard introduction and allegro for piano and orchestra was finely played by Martha Pettit. The piano numbers by John Thompson and Claire Ring were also well rendered. Dr. S. Lipschuetz, baritone, sang "Die Wanderer" by Herman, and Dorothy Bible, violinist, made a favorable impression. The concert was under the auspices of the Teachers' Institute.

Last Saturday evening a musical and literary recital was given at the New Century Drawing Room in aid of the alumni endowment fund of the Girls' Commercial High School. There were a number of orchestral selections and vocal numbers by Aldine Norris and Gertrude Reese. William Butler Yeats' morality play, "The Hour Glass," was given a splendid performance, Edith Cline Ford taking the part of the wise man, and Josephine Sharkey taking the parts of the wife, Teigue, the fool, and the angel. To say that the piece was well played is saying much, for it belongs to the Irish poet's earlier works and therefore requires great skill to interpret its finer, half expressed, half hidden meanings.

Thursday evening the Leefson-Hille Conservatory of Music gave a concert at the Fortnightly Club. The entire program was rendered by pupils of Robert Schurig's vocal classes. A number of choruses for female voices were given, as well as duets, sextet from "Lucia" and solo numbers. Liszt, Elgar, Rubinstein, Pinsuti, Nevin, Sullivan, Ries, Saint-Saëns, Gounod, Donizetti, Garcia and Hiller were among the composers represented and form an index of the character of the music sung. Those taking part were Misses Barber, Decker, Kauffeld, L. M. Pepper, Baughman, E. Gross, Harmstad, Van Gelder, Broadus, and Messrs. Kunzi and Schurig.

Barnett's cantata, "The Ancient Mariner," was sung last Tuesday evening at the Bethlehem Presbyterian Church by the church's choral society of 100 voices, under the direction of George W. Wentling. The chorus was accompanied by members of the Philadelphia Orchestra. The soloists were Florence Hinkle, soprano; Clara Yocum-Joyce, contralto; Henry Gurney, tenor, and Bertram Peacock, bass.

The Credenda Orchestra of fifty musicians, directed by Joseph P. Drew, gave their final concert of the season at Lulu Temple on May 12, completing their tenth season. Among the numbers played were "Raymond" overture, three dances from "Henry VIII" and excerpts from Offenbach's "Tales of Hoffmann." The soloists were Corinne Wiest Anthony, soprano; Martha Heller, violin; John Hetherington, flute, and Orrin Kennedy, bassoon.

WILSON H. PILE.

Mehan Studio Musicales.

The first of six studio musicales at the Mehan headquarters, Carnegie Hall, May 11, brought forward Birney B. Petigrue, solo baritone; mixed quartet, viz.: Misses Smith and Kendel, Messrs. Bangs and Hudson; Thomas M. Phillips, tenor; Isabel Irving, soprano; Mary Jordan Fitz-Gibbon, contralto; and John Barnes Wells, tenor. Mrs. Mehan, William G. Hammond, and Alex. Russell accompanying.

Nevin's cycle, for reader (Jane Herendeen), baritone, and quartet, opened the program, giving Mr. Petigrue excellent opportunity to show his quality. A group of songs, sung by Mr. Phillips, contained variety of mood and music in quantity, enabling him to display a voice of clearness, strength, and clear enunciation. This matter of hearing the text is cultivated in all the Mehan Studio singers; it is apparent that much stress is laid on it; consequently "I cannot understand the words" is a phrase never heard at the Mehan's! Isabel Irving has improved, both in range, strength and clearness of voice, and sings with manifest joy, infecting the hearer. She has reason, for a broken voice apparently beyond repair, was her's not many months ago, and now she sings with a flexibility and ease altogether delightful. Mary Jordan Fitz-Gibbon made a special hit with Harriet Ware's "Hindu Cradle Song" and "Joy of the Morning," having a rich and soulful contralto voice. She gave a recital May 17 which will be duly noticed in THE MUSICAL COURIER later.

John Barnes Wells closed the program, all the songs of which were by living American composers, his own "If I Were You" calling for a repetition. The second musicale contained solos sung by Hazel Lee, Helen Gallagher, Ramona Smith, Lucy Robb, Mary Kendel and Edwin O. Bangs, "Captive Memories" being repeated as well. At the fourth, Thursday, May 19, Miss Irving, Messrs. Phillips and Petigrue are associated. At the fifth, May 24, Messrs. Wells and Alexander Russell will collaborate.

Grand Opera in Atlanta.

ATLANTA, Ga., May 12, 1910.

The Metropolitan Opera Company played to 27,000 people in the five performances given here last week, the total receipts being \$71,030. It is said that this is an unprecedented road record in the history of the Metropolitan Company. The directors of the Atlanta Festival Association are to be congratulated that, at this opportune moment in the city's history making epoch, their names should appear as sponsors to this grand opera enterprise, which has resulted in such unique achievement, not only for Atlanta, but the entire South.

H. W. B. BARNES.

The Munich Schumann Festival is booked to begin May 20.

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TWIN CITIES, May 14, 1910

The Minnesota State Music Teachers' Association will hold its ninth annual meeting on June 21 in the beautiful little city of Detroit, Minn. As the month draws near interest awakens in this always interesting occasion, which promises to be the most successful of the nine. The program is well chosen, many popular artists of the Twin Cities and Duluth being represented, as well as several of larger fame. This year's officers are as follows: President, Willard Patten, Minneapolis; vice president, Mabel Fulton, Duluth; secretary and treasurer, John A. Jaeger, St. Paul; auditor, Alice Holen, Stillwater. Program committee—Hamlin Hunt, Minneapolis; Jennie Pinch, St. Paul, and Heinrich Hoevel, Minneapolis.

The full program follows:

TUESDAY, JUNE 21.

- 9.30 A. M.—Opening Exercises.
Program of Welcome by Musicians from North Dakota, under the direction of W. W. George, of Fargo.
Address of Welcome.
President's Annual Address.
Reports of Other Officers.
11.00 A. M.—Public School Music Section.
Chairman, Ella Louise Fink, Mankato.
2.30 P. M.—Minnesota Composers' Program.
Songs—Gertrude Dohyns, Minneapolis.
Piano—James A. Bliss, Minneapolis.
Violin—William W. Nelson, St. Paul.
Piano Concerto—Gustavus Johnson, Minneapolis.
4.00 P. M.—Public School Music Section.
Chairman, Ella Louise Fink, Mankato.
8.15 P. M.—Reception.

WEDNESDAY, JUNE 22.

- 9.00 A. M.—Business Meeting.
10.30 A. M.—Boat Trip on the Lakes.
2.30 P. M.—State Talent Program.
Pianist—Bessie Parnell-Weston, St. Paul.
Soprano—Alice Sjostelius, Duluth.
4.00 P. M.—Voice Round Table.
Chairman, Chas. Fisher, St. Paul.
8.15 P. M.—State Talent Concert.
Chamber Music, under the direction of Heinrich Hoevel, Minneapolis.
Mme. Hesse Sprout, contralto, St. Paul.

THURSDAY, JUNE 23.

- 9.30 A. M.—Business Meeting.
11.00 A. M.—Piano Round Table.
Chairman, Leo G. Bruenner, St. Paul.
2.40 P. M.—Automobile Ride.
8.15 P. M.—Song Recital.
Lucille Stevenson-Tewksbury, soprano, Chicago.

The Thursday Musical promises several real treats next season; among them is the engagement of Ferruccio Busoni for a recital in the second week of January, 1911.

Lillie Moe, pupil of Stella Spears, of the Minneapolis School of Music, gave a graduation recital on Tuesday evening. She was assisted by Gertrude Messig.

The first of a series of recitals by the vocal culture classes of the Y. W. C. A., under the direction of Mrs. T. D. Bell, of the Thursday Musical, was given Monday evening. The classes were assisted by Mervie Anna Towler, piano; Edward Towler, violin, and Robert George, cello.

Lila Smith, one of the younger pianists of Minneapolis, appeared recently in a private recital at the studio of her teacher, Dean Fletcher, and emphasized the impression created by her playing when a mere child that she is destined to become an artist of ability. She has talent as

well as temperament and is building upon them a structure of technic and general education which is certain to result in something worth while.

Julius K. Johnson, pupil of Gustavus Johnson, of the Johnson School of Music and Oratory, gave an interesting recital on May 11 in the Unitarian church. He was assisted by Agnes Lewis, contralto; John O. Blichfeldt, baritone, and Charles D. Ostergren, violin. The program consisted entirely of compositions by Mr. Johnson, many of which are well known in the Twin Cities. The program follows: First tarantelle, gavotte, second tarantelle, nocturne, Julius K. Johnson; sonata for piano and violin (MS.) (first movement), Gustavus Johnson and Charles D. Ostergren; from "Suite Characteristic," op. 29—(a) "Danse Andalouse" (Spain), (b) mazurka (Poland), Julius K. Johnson; (a) stanzas from the "Rubaiyat of Omar Khayyam" (MS.); (b) "The Proposal," Bayard Taylor (MS.), Agnes Lewis; from "Suite Populaire," op. 31—(a) intrata ("Marcia Fantastica"), (b) valse caprice (with spirit and abandon), (c) romanza, (d) barcarolle (on the lagoon), Julius K. Johnson; "While Shepherds Watched," John O. Blichfeldt; concerto in D minor, op. 25 (MS.) (first movement), Julius K. Johnson. Orchestral parts on second piano by Gustavus Johnson.

The Y. M. C. A. Orchestra, Morris D. Folsom, conductor, gave the concluding concert of the series of symphony programs last Tuesday evening. Of course, interest centered largely in the symphony, which was Beethoven's fifth, of which the "Allegro con Brio" and "Andante con Moto" were the movements played. The work was very creditably performed as was also the overture to the "Magic Flute" by Mozart. The soloists were also very much enjoyed. The program was as follows: Overture to the "Magic Flute," Mozart; symphony, No. 5, C minor (two movements), Beethoven; "Gruss Ans Dirndl," Messner, Thomas Thomassen; "Spring Song," Mendelssohn; "Capriccio Brillante," Mendelssohn, Morris D. Folsom; "Wiener Blut Walzer," Strauss.

Gertrude Messig, a pupil of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, will give her graduation recital at the school hall on Saturday evening, May 21. The program will consist of humorous and pathetic readings and a one act comedy. Mrs. Messig has appeared frequently at the school in both plays and recitals. She has been especially successful in her Swedish dialect monologues, several of which will be given on this program. Mrs. Messig will be assisted by Olivia Butler, contralto, pupil of William H. Pontius, and Marie Foley, Mrs. J. W. Kurtzman, Henry Brown, Gerard van Etten and George Witt, pupils of Mr. and Mrs. Charles M. Holt.

Ina Bryniddson, pianist, pupil of Kate M. Mork, of the Minneapolis School of Music, Oratory and Dramatic Art, will appear in a junior graduation recital Monday evening, May 16. She will be assisted by L. S. Loberg, baritone, pupil of William H. Pontius. Following is the program.

"Wedding day at Trauldhaugen," Grieg; sonata in E minor, andante, allegro, Grieg; "Evening Star," Wagner; preludes op. 28, Nos. 1-20-3, Chopin; "Liebes Walzer," Mos-

kowski; "Dream in the Twilight," Strauss; concerto F sharp minor, andante, finale, Hiller.

The Minneapolis School of Music, Oratory and Dramatic Art presents junior piano pupils of Kate M. Mork in a twilight recital Thursday evening, May 19, at seven o'clock. Those participating are: Dorothy Harwood, Mildred Mannerud, Esther Rudd, Elvira Hinderacker, Laura Nummedal, Ethel Fischer, Ethel Condon and Myrtle Long.

The Minneapolis School of Music, Oratory and Dramatic Art will present Nell McKenzie, contralto, pupil of William H. Pontius, in a graduation recital Tuesday evening, May 17. She will be assisted by Gladys Byerly and Anye Lewellen, pupils of Donald N. Ferguson and Helena B. Churchill, pupil of Mr. and Mrs. Charles M. Holt. Hortense Pontius will be at the piano.

Pupils of Maurice Eisner will give piano recitals during the remainder of May; also during the month of June. Wednesday, May 18, Mrs. H. M. Hendrickson, assisted by Hazel Fleener, a pupil of Arthur Vogelsang, will play the following numbers: Sonata op. 28, Beethoven; valse, op. 70, No. 1, Chopin; nocturne, op. 9, No. 2, Chopin; valse, op. 64, No. 1, Chopin; Nachstück, Schumann; "Auf Flügeln des Gesanges," Mendelssohn-Liszt; "Contes Blues," Chaminade; "Jongleire," Godard. The singer, Miss Fleener, will contribute four songs, "The Birds Go North Again," and "When the West Is Paling" by Willeby; "The Ring" by Schumann and "Sleep, My Love, Sleep," by Sullivan.

MARIAN COE HAWLEY.

Huss Orchestral Concert.

A concert for the scholarship fund by advanced pupils of Mr. and Mrs. Henry Holden Huss took place in Carnegie Chamber Music Hall, May 9. Babetta Huss (contralto), and Estelle Gray (violinist) assisting, together with an orchestra. A dependable listener characterized it thus: "More pure music, more artistically performed, than I have heard all winter." Helen Orcutt has self-possession, plays clearly, and has a good memory. Isabel Sloan played with expression. Eva May Campbell has a voice of pretty quality and good enunciation, and sang Bach's "Heart Ever Faithful" well. Florence Crawford played with splendid musical feeling; she has virtuoso blood. Dorothy Brace played a Chopin etude well. Agnes B. Caskie sang in good time and tune. Mrs. E. G. Pierson played Huss' own minuet interestingly, receiving flowers. Julia E. Andrews played the last two movements from Grieg's piano concerto splendidly, with fine bravura. Eleonore M. Payez and Elizabeth F. Alsop showed artistic temperaments and advanced technic in movements from Chopin concertos. Marion Coursen played Schumann's concerto in a way that brought warmest plaudits. Edwin Stodola is really a wonderful pianist, playing Tchaikowsky's concerto (first movement) with vigor and expression. Winthrop Parkhurst plays reposefully, with good touch, and Miss Gray's violin solos were liked. Miss Huss sang Huss' "Du Bist Wie Eine Blume," and "The Year's at the Spring" with fervor, to a fine accompaniment furnished by Florence Crawford, who played for others also. The full orchestra was an important element, playing as only first class men can, and Mr. Huss conducted with decision. The hall was well filled.

Recitals at American Institute.

Islay Macdonald, one of the advanced piano pupils of Kate S. Chittenden, dean of the American Institute of Applied Music, gave a piano recital in the institute parlors May 10. Josephine McMartin, violinist assisting. Miss Macdonald's progress has been observed by the writer, and it should be gratifying both to teacher and pupil. She plays with much artistic freedom, clean cut technic, and expression. There was character in Grieg's "On the Hills," and fine swing in the final movement of Hiller's concerto. Miss McMartin, too, has progressed greatly during recent months under von Ende, and both young artists played everything from memory, with never a slip, to an audience which appreciated everything.

An interesting recital, May 13, brought forward eighteen pianists of all degrees of advancement, the music played ranging from Bath to MacDowell. Their names follow: Lauretta Rapelje, Sarah Vanderveer, Kathleen Daughtry, Charles J. Speicher, Edith Alexander, Beale and Julia Hepner, Margery Cook, Effie Bethel, Helen Silvester, Hazel Sherwood, Susanna Linthicum, Helen Johnson, Sara Wilbarger, Jeanette R. Stobo, A. Nugent, Helen and Edwin Murphy.

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New York, May 17, 1910.

"The Battle of the Bronx," the opera composed by Fidella Dario, evidently made a hit when produced (twice in succession) at Hudson, N. Y., recently. It is full of up to date incidents, and some notion of it may be had by perusing the following press notice:

Today throughout the city its praise is heard on every tongue. Never was an audience captured so completely. From start to finish there is not a dull moment, and the strains of some of the exquisite music linger. There are sentimental, martial and political campaign music, making it an original American opera, in which present day problems are treated in a wonderful manner. Madame Dario is well gifted to write this; it shows deep knowledge of music and verse. The author has studied and sung in opera, and has been associated with leading composers and librettists of Italy; an American by birth, she is the wife of a leading Italian journalist.—Hudson Register.

The second performance was even better than the first, the house sold out. The local orchestra was reinforced by men from the West Point band, including bassoons and flute.—Hudson Republican.

Adele Laeis Baldwin teaches diction at the Master School of Music, Brooklyn, and a concert and operetta given by pupils May 13 brought the results of her teaching to the fore. German and French songs were first sung, followed by the operetta "The Magic Melody," by Offenbach, sung in English, with interpolated songs by Weckerlin, Dr. Arne, Lehmann, etc. Distinct enunciation marked the singing, those who know Mrs. Baldwin's speech finding her a model in this respect.

Genevieve Grosse, Francis E. Sprague, Ida M. Mead, John Henschel, all pupils of Mr. Parsons, took part in a studio musicale May 11. It closed with the cycle, "Dorothy's Wedding Day," sung by Martha Clodius, Elizabeth Nanda, John Henschel and Mr. Parsons.

Louise F. Thayer, assistant organist of St. Paul's Chapel, Trinity Parish, played compositions by her father,

Eugene Thayer, most of them in manuscript, at the Andrews organ studio, Weehawken, N. J., May 5.

At the Ethical Culture School spring festival last week excellent music, appropriate to time and occasion, was played and sung. The school orchestra, containing violin, cello, flutes, trombone, piano and organ, played Grieg's "Morning," "Narcissus," "To a Wild Rose"; and Robert Toedt and Otto Borne played solos well. Bessie Riesberg was Queen of Hearts in the playlet "The Enchanted Garden."

Wesley Weymann's pupils organized the Pi Tau Kappa Club some years ago, and at a meeting of the club May 9 a letter of thanks, accepting honorary membership, was read from Moszkowski. Sigismond Stojowski sent a telegram of good wishes, and a short musical program was given by Regina Vicarino, John Bland and Arcule Sheasby.

Abbie Clarkson Totten gave a musicale a fortnight ago which was well attended by both professional and amateur musicians. She announces a concert, Wednesday evening, May 25, at the Waldorf-Astoria Hotel, assisted by Albina Fransioli, reader; John de Shazo, baritone; Helen DeW. Jacobs, violinist, and Emma Banks, solo pianist.

Madame Dambmann's pupils, Helen B. Hoffman, soprano, and Dr. A. Altschul, tenor, have public appearances to their credit, the former in Sullivan's opera, "Ruddygore," given by the Amateur Operatic Society, Morristown, the latter at the Paterson festival of last week, singing the part of the Messenger in "Aida." Both young singers were recently praised by THE MUSICAL COURIER for their singing at Madame Dambmann's Waldorf-Astoria concert.

John Herman Loud, F. A. G. O., known to many New Yorkers, gave his 227th organ recital in the First Baptist Church, Newton Center, Mass., playing Guilman's sixth sonata as his principal number and closing with Buck's variations on "The Star Spangled Banner."

Henry P. Noll, A. A. G. O., organist of Grace Church, Nyack, gave the thirty-first of the series of organ recitals under the auspices of the American Guild of Organists, May 19.

A. Y. Cornell's annual pupils' recital occurs this Friday evening, May 20, at Chamber Music Hall.

Frank Ormsby, the tenor, sang in Rochester, N. Y., May 17. During the month of August Mr. Ormsby will go to Chautauqua Assembly on Lake Chautauqua, N. Y., where he is to be heard as the leading tenor in several productions. This month Mr. Ormsby began his work

as soloist in the choir of the Fifth Avenue Baptist Church, New York.

On May 5, at her studio in the Fife Arms, Florence Hanbiel Pratt gave an interesting recital, assisted by several of his pupils in the following program: Trio, valse (Streabog), Clara Reynolds, Clara and Elsa Armbrust; song (Neidlinger), Elizabeth King; "Salut au Printemps" (Van Gael), Frances Cortright; duet, Elizabeth Kirk and Miss Pratt; serenade (Hein), May Elizabeth Stewart; "Titania" (Wely), Jessie King; duet, overture "Otello" (Rossini), Daisy Harris and Miss Pratt; song lullaby "Jocelyn" (Godard), Miss Pratt (with violin obligato by Lela Lowe); "La Gazelle" (Wollenhaupt), Vera Moore; valse, op. 46, No. 1 (Chopin), Edith Rafuse; violin, "A Madrigale" (Simonetti) "Le Cygne" ("The Swan") (Saint-Saëns), "Serenade" (Pierne), Lela Lowe; valse, E. major (Moszkowski), Irene Brady; "Frühlingsrauschen" (Sinding), Louise Tabor; "Morning Song," "Evening Song" (Charles Haubiel), quartet, "Rigoletto" (Verdi-Liszt), Miss Pratt. Miss Pratt was most becomingly arrayed and appeared both as pianist and vocalist, the latter accomplishment being a surprise even to her friends. Of especial note was the work of Edith Rafuse, a young deaf girl, who, in spite of her affliction, played excellently. Miss Pratt performed in a most artistic manner, the two pieces composed by her brother being well received.

Emma Thursby gave another musicale at her studio residence in Gramercy Park last Friday afternoon. Jane Noria, Filici Bernetta and Josephine Schaffer were the guests of honor. Mesdames Bernetta and Schaffer were former pupils of Miss Thursby. Frederick Gunster, Estelle Harris, Grace Kerns, Bertha Stough and Elizabeth Schroeder, all pupils of Miss Thursby, gave a program made up of songs by Harriet Ware, A. A. Wake-man, MacFadyen, William Hammond, Parker, John B. Wells and John Prindle Scott. Sunday evening Miss Thursby gave a dinner party in honor of the Marquis de Castellhomond. The guests included Mr. and Mrs. Francis Hyde, Mr. and Mrs. L. Swan Brown and Frederick Bristol. Miss Thursby and his sister, Ina, expect to sail for Italy June 14. They will spend nearly four months abroad, visiting, besides the Italian lakes, points in Switzerland and Germany and, lastly, Paris.

Adele Katz, a pupil of C. Virgil Gordon, gave a piano recital at Genealogical Hall, May 6, before a distinguished audience. Miss Katz, a young girl still in her teens, is an unusually brilliant performer, possessing in equal measure technical skill, beauty of tone and interpretative ability.

The Bruchhausen Trio were among the artists who played at the meeting of the Tonkünstler Society at Assembly Hall last evening (Tuesday). The members of

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the trio—Carl Bruchhausen, piano; William Doenges, violin and William Eban, cello—united in a performance of the Arensky trio in D minor. A performance of the Brahms quintet in F minor was played by Otto L. Fischer, piano; Richard Arnold, first violin; August Roebelen, second violin; Ernst H. Bauer, viola, and Horace Britt, cello. Marta von Stuermer, soprano, sang a group of songs by Wolf, Hermann, Von Fielitz and Brueckler, accompanied at the piano by Mr. Fischer.

A new composition, a barcarolle entitled "Capri," words and music by Charles O. Bassett, tenor, had its first public presentation at the Bronx Church House Saturday evening, May 14. It is written for first and second sopranos and altos with tenor or soprano solo (obligato). This barcarolle had what might be termed a trial reading in April last at the Bowery Mission, and its instantaneous success was so pronounced that it was then and there decided to announce and publicly perform it. It was sung by the St. Cecilia Choral Club of New York City, Henrietta Spike-Seeley, conductor.

Emma Heckle, the Cincinnati vocal teacher, will sail for Europe this month. During her trip she will visit her relatives in Germany and spend considerable time in Switzerland, also visit Oberammergau for the "Passion Play." She expects to return in the fall.

MUSICAL LINCOLN.

LINCOLN, Neb., May 13, 1910.

Ethel Eckerd Oltman and Florence Harford, students of Sidney Silber, and Hazel Lodge, pupil of Mrs. Schuler-Smith, will give recitals for graduation before June 1. The graduating class at the School of Music is larger than ever before. Twenty-five students will receive diplomas for graduation at the commencement exercises.

William H. Sherwood gave a concert in University place, Wednesday evening, May 11.

A one act opera, "Combat with the Dragon," by Howard Kirkpatrick, will be produced in the fall by the students in his class. The cast includes six characters. The libretto is founded on a modern dramatic poem by Cox, and has enough of the mysterious to lend color to the orchestration. The plot is simple and turns principally upon the rivalry of Olaf and Sigurd for the hand of Erica, which is decided in favor of the one who is brave enough to slay the dragon, and the opera ends in a brilliant ovation to the victor. Mr. Kirkpatrick leaves for Europe in June.

A composition by Guy Bevier Williams, entitled "At Eve," will be played by the Minneapolis Symphony Orchestra at the music festival beginning May 16. The local management for the festival is entirely satisfied with the support that has been given in the bringing of such a great organization as the Minneapolis Orchestra to Lin-

coln, and an earnest endeavor will be made to perpetuate this event from year to year and to make it actually pay, heretofore a problem, and which can be accomplished only by the co-operation of those interested in a greater musical Lincoln.

W. P. K.

Helen Waldo in Children's Songs.

Helen Waldo, singing children's songs, in child costume, was a feature of the Paterson, N. J., Festival, at the Young People's Matinee. At the Kinderfest of the Deutsche Club a fortnight ago, she sang both German and English; there is much excellent literature in this line. Many of these are most fascinating, in French, German,



Photo by Shinn.
HELEN WALDO.

Dutch, and also old time songs, the latter sung in costume appropriate to the period. A few notices are herewith reproduced:

The gem of the evening and which made the greatest hit were the "Mother Goose" and kindred songs by Miss Waldo, who is an artist in child songs. She has a rich contralto voice, under perfect control. She looks and acts the child, but sings like the trained singer. She and Master Stone, the accompanist, made their entrances and exits hand in hand, like children.—New Rochelle Pioneer.

Miss Waldo not only has a voice of rich, pure tones and wonderful sweetness of expression, but she also possesses a charming manner which attracts her listeners. Her enunciation is perfect and her voice especially adapted to the style of her songs.—Milwaukee Sentinel.

Miss Waldo fairly took captive all that heard her by the beauty of her voice, the finish of her execution and the charm of her person and manner. The smoothness and beauty of her tones, the ease with which they are produced, the distinctness of her enunciation, the truth and beauty of her interpretations, helped by just enough play of expression subtly to suggest change of mood; these are some of the qualities blended in a charming personality.—Wooster, Ohio, Daily.

American Musical Directory.

The 1910-11 issue of the American Musical Directory will be ready early in June. This directory contains a list of musical clubs and societies in the United States and Canada, and is a valuable adjunct to artists and managers who are booking engagements for the coming season. The American Musical Directory is published by Louis Blumenberg, 437 Fifth avenue, New York.

Organ Recital by Clarence Eddy.

Clarence Eddy, the noted organ virtuoso, will, as announced in last week's MUSICAL COURIER, give a public organ recital Thursday evening, May 26, on the big and superb organ in the great hall of the College of the City of New York. This important recital will be given under the auspices of the department of music of the college. The public is cordially invited, no cards of admission being required.

Following is the interesting and varied program prepared by Mr. Eddy:

Toccata and fugue in D minor Bach
In Springtime (new) Hollins
Autumn (new) Lyon
Choral and fugue (fifth sonata) Guilmant
Benediction Nuptiale (new) Fryssinger
Concert piece in C minor Thiele
Consolation (new) Laszlo-Eddy
Wedding Chimes Chaffin
Nocturne in B minor (new) Foots
Scherzo in E major (new) Widor
Concert variations, op. 17 Bonnet
Berceuse Faulkes
Festival march (new) Bossi

*Dedicated to Mr. Eddy.

Julian Walker and His Pupils.

Julian Walker's advanced pupils are singing in a manner that brings pride to their teacher. The same clear enunciation and comfortable, resonant tone characteristic of Mr. Walker's singing is evident at all times in the art of his pupils, who include T. F. Betts, tenor; Louise Brookman, contralto; Anna Gulbrandsen, contralto; Nathan Meltzoff, basso, South Congregational, Brooklyn; Mrs. W. P. Murphy, soprano; Alvah Nichols, basso, South Third Street Presbyterian, Brooklyn; H. W. Niles, basso, St. Agnes Church, New York; Leonore Nathan, soprano; Marion Potter, soprano; Grace Pomeroy, soprano; Ethel Rich, soprano; W. F. Robinson, basso; Christian Schmidt, basso; Harriette Weber, soprano; Florence Van Ryper, soprano; W. H. Blandford, basso, Church Snug Harbor, Staten Island; Alice Berning, contralto, Nostrand Avenue Methodist, Brooklyn; Frederick Condit, tenor, New York Avenue Methodist, Brooklyn; Ethel Falconer, soprano, Classon Avenue Congregational, Brooklyn; Florence Fiske, contralto, Calvary Methodist, New York; Lilian Homesley, soprano, James Memorial, Brooklyn; H. C. Kellogg, basso, Rutgers Presbyterian, New York; George Tamlyn, tenor, Greene Avenue Presbyterian, Brooklyn. The last eight singers of the above list secured their positions after beginning their studies with Mr. Walker.

The seventh Siloti concert in Moscow brought Ph. Em. Bach's D major concerto in the instrumentation by Steinberg, whose second symphony Siloti recently gave; a new six movement orchestral suite, "Kikimora," by Liadoff, after folk stories by I. P. Sakaroff; the Ravel "Spanish Rhapsody" for orchestra, and Rachmaninoff's second piano concerto, played by the composer.

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CHICAGO, ILL., May 14, 1919.

The Musical Art Society's elections, which will take place in five weeks hence, promise to be of most exciting interest to the professionals in this city. THE MUSICAL COURIER representative tried vainly to interview several members as to whether the internal dissension would necessarily bring about the retiring of business manager Carl D. Kinsey, but nothing definite can be learned as yet.

Adolf Weidig's pupils will give a recital of original compositions on Saturday afternoon, May 21, at Kimball Hall. The program will include an organ sonata by Herbert E. Hyde, a trio by Henry V. Stearns, a piano quartet by George Colburn, and piano or vocal compositions by Elizabeth Wilson, Kathryn Williams, Helen Ashley, Mary Canfield, Elenor Ware and Clarence Loomis and John Palmer.

Paul Volkmann, the well known tenor, furnished the program at a recital given at the Woman's Athletic Club last Tuesday, May 10. Mr. Volkmann, who impressed as a singer of no small attainment and who is the possessor of a beautiful tenor voice, is a pupil and protegee of Mrs. Radcliffe Caperton, who was at one time an assistant to the late Maestro G. B. Lamperti.

Francis Mackay gave two organ recitals this week in Henderson, Ky. The young organist met with his usual success.

The Apollo Club, under the direction of its popular business manager and secretary, Carl D. Kinsey, will have its "annual picnic" at Ravinia Park June 10. The program of the day will consist of walks in the beautiful shade of the park, merry-go-round, moving pictures and refreshments of all kinds. In the evening there will be an informal dance in the pavilion, a full orchestra furnishing the accompaniment.

Marion Green, the well known basso, made a most successful debut last Tuesday in Columbus, Ohio, where he sang the part of the High Priest in "Samson and Delilah," which was given with the Theodore Thomas Orchestra under the direction of Frederick Stock.

Della Thal, pianist, will furnish the program next Tuesday evening, May 17, at the Baldwin piano rooms.

Rosa Olitzka, prima donna contralto of the Metropolitan Opera Company and of the Boston Opera Company, scored heavily at the Champaign May Festival, May 3. The criticisms at hand are too long to be reproduced. Among other things the Champaign Daily Gazette said:

Madame Olitzka delighted and entertained a large audience in the University Auditorium. Her work in concert singing, which is perhaps more exacting in its demands upon the individual singer than in grand opera itself, stamps her as one of the most versatile singers now before the music loving public. . . . Madame Olitzka was

obliged to sing in response to the enthusiastic reception numerous encores. Upon the program appeared songs in English, German and French. In all three languages Madame Olitzka was entirely at home, and she had besides the happy faculty that is lacking in so many concert singers of enunciating so that every one would understand. It was this feature of the evening's program, perhaps, almost as much as any other, that made the opening concert of the festival an unqualified success.

The Champaign Daily News said:

Charmed by her wonderful contralto voice, the audience attending the opening number of the thirteenth annual May Festival at the University Auditorium, on Monday evening, gave Rosa Olitzka an ovation of such magnitude that she was inspired to sing her best. Grateful for the liberal attendance, despite the very inclement weather conditions, she was greatly pleased and delighted when she realized the sincere appreciation with which her program was being received. She therefore expressed her gratitude by responding with a number of encores. . . . Madame Olitzka had been informed of the recent concert given by Madame Schumann-Heink here and she put her soul into her work with an enthusiasm that won her critics and established her as a favorite in the hearts of the local music loving people for all time to come. . . . Reveling in these praises and having every incentive to earn them here, the artist sang the songs of her program with increasing enthusiasm and ability. So pleased was she with her ovation that during an intermission on her program she remarked she had never sang before a more appreciative audience, and expressed the hope that she might return some later season. . . . The minute that Madame Olitzka appeared on the stage her wonderful personality began to assert itself, and as the evening's program progressed her singing seemed grander and her voice more powerful and penetrating. The applause at first was as a ripple compared with that when she completed her program.

Errolle Smith, a student of the Chicago Musical College, has just returned from Boston, where he signed a contract with Henry Russell to sing for three years with the Boston Opera Company. Director Russell will place him in important tenor roles and advance the young man with considerable rapidity if he fulfills expectations.

The Haydn Choral Society will give "The Creation" Monday evening, May 23. Dr. Carver Williams will sing the bass part.

Samuel B. Garton will look after the business arrangements of Dr. Carver Williams. Mr. Garton is located in the Auditorium Building, and has proved popular not only with the professionals but with the public as well.

Herman Devries, the operatic singer and vocal instructor, will leave June 18 on the Lorraine for a three months' tour through Europe. Mr. Devries will be accompanied by his wife.

They will visit France, Germany, Switzerland and Italy. They will be guests of honor at the home of Ernest Consolo, the well known pianist. Mr. Devries will return early in September in order to resume his teaching at the Chicago Musical College, where his contract for one year is still in effect.

Mrs. Sturkow-Ryder won much success in Danville judging from the press notices. The Danville Commercial News of May 4 said: "Mrs. Sturkow-Ryder is a splendid accompanist; her touch is light and expressive, and seems to take up the words of a song as if they were to be spoken." The Danville Press-Democrat writes as follows: "Mrs. Ryder is a pianist, but also much more—she is a musician, an artist using the piano as a medium for musical expression—something too often overlooked. The scholarly work of A. Foote, the lighter number by Mrs. Beach, Nevin, etc., and the brilliant and characteristic music of MacDowell all received an adequate representation and roused a large and critical audience to great enthusiasm." Mrs. Ryder will leave for London, where she will concertize during the summer months.

Hugo Kortschak, violinist, will furnish the program at the Independent Religious Society next Sunday morning.

Next Sunday afternoon, May 15, at the South Side Turner Hall, the Ballmann Festival Orchestra, under the leadership of Martin Ballmann, will be heard in one of the largest concerts of the season. The orchestra will have the assistance of Arion Männerchor of the South Side, Mozart Männerchor (Incorporated), Gesang-Verein Frohsinn und Teutonia Liederkrantz, and the following soloists: Clara Marie Katzenberger-Lighthall, soprano; Max Bing, baritone; Al E. Clarke, trombone, and Charles Fischer, xylophone.

The seventeenth May Festival Concert of the Cook County Sunday School Association will occur at the Auditorium on Friday evening, May 27. A chorus of 1,000 young ladies will present the larger part of the program. The chorus will render selections from "The Messiah"; Sir Michael Costa's serenata, "The Dream"; choruses by Barnby and Cawood, and a new patriotic song, "Columbia," by H. K. Hadley. New compositions appearing on this program will be a chorus entitled "Stories," by Bertha F. Gordon, and a short cantata, "The Wild Brook," by the director, H. W. Fairbank, words by Elsie Janet French. The usual spectacular climax will occur at the end of the program. Accompanying artists are Helen Williams Abbott, soprano; Angelo Cortese, harpist; Francis S. Moore, solo organist, and the Imperial Male Quartet.

Last Tuesday evening, May 10, a concert was given by the American Conservatory orchestra under the direction of Herbert Butler, assisted by Alice Carrington, Mabel Timbelake, sopranos, and Ruth Ray. Miss Ray, the twelve year old violinist, was heard in Vieuxtemps' "Ballet et Polonaise," in which she proved to be well equipped technically and temperamentally, and easily carried off the honors of the evening. Mrs. Karleton Hackett and Herbert Butler played artistic accompaniments for the soloists.

The Aborn English Grand Opera opened its season of opera last Sunday evening, May 8, when Puccini's "Madam Butterfly" was given with an exceptionally good cast. Lois Ewell, who was heard at the Wednesday matinee in the

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title role, proved vocally as well as histrionically highly satisfactory. Joseph Sheehan as Pinkerton pleased greatly. His voice is as pure as ever, and certainly Mr. Sheehan has better control of it than when heard here with the Savage Grand Opera. The work of Ottley Cranston as Sharpless was inadequate. Francis K. Lieb, who sings and plays the small part of the Marriage Broker in superb style, should be given a chance in the part of the consul, which no doubt would give a better ensemble to the performance. The stage settings, beautifully arranged by Edward P. Temple, and the orchestra, under the leadership of H. B. Emanuel, helped greatly in the high standard of this production, which of course was given in English.

Frederick Shipman, the impresario, left last Sunday for New York. Mr. Shipman says that his bookings of the Melba tour have been all that could be desired, and that the list would be closed two months before the first concert by the great diva.

Hugh Anderson, the basso, will direct the cantata, "Queen Esther," at the Church of the Redeemer, June 7. The same cantata will be given at the Fourth Baptist Church under his direction, with a company of eighty.

The first time in the history of Halifax that the music loving public have been asked to pay five dollars a seat will be on the occasion of Melba's visit there next September, when she will open her Canadian-American tour under the direction of Frederic Shipman. Though the subscription list was opened quite six months in advance of the concert date, the local promoter had the satisfaction of obtaining nearly four hundred subscribers for the five dollar tickets. It is confidentially expected by the Halifax musical enthusiasts that the entire house will be sold out by the end of May. The second date of the tour will be at St. John, N. B., where Melba is to be the chief musical attraction, and the opening event of the Maritime Exhibition to be held in that city. The prices to be charged on that occasion are five, four and three dollars. Mr. Shipman quotes Regina, one of Canada's new Eastern cities, as probably the most striking example of the enthusiasm which is being shown over the diva's visit. In that town, with only twelve thousand population and a theater seating only one thousand, there exists a condition which Mr. Shipman thinks he is safe in claiming is absolutely unique. Originally the Melba prices were started at five, four and three dollars, but those circulating the list were so successful with the sale of the five dollar seats that they cancelled the three dollar price, and finally the four dollar seats were struck off the plan, and at the present time, four months before the concert, every seat in the theater is sold at five dollars per seat. Arrangements are now under way to see if the Methodist Church, which seats two hundred more than the theater, cannot be secured for the occasion. Many of the subscribers on the list live from one to two hundred miles from Regina.

A score or more of compositions by pupils of Felix Borowski occupied the attention of a large audience Saturday morning in the Ziegfeld, gathered there to hear the original melodies and technical effects worked out by Chicago students. Walter Rudolph, Mrs. Diana Bonnar and Wally Heymar wrote the various numbers and the program included selections for voice, piano and violin. Critics who attended the affair asserted that the elegance of the compositions was remarkable.

J. H. Gilmour's pupils will not appear in "Caste" on Monday, May 30, as originally announced. Their offering will be given in the Ziegfeld on Tuesday afternoon, May 31. Within the next few weeks, before the close of the present season, they will also be seen in a new sketch, as yet unnamed, by Madame Qui Vive, a local writer of considerable fame.

For early productions next fall the students will have several sketches by George Ade, which will be tried out before they are given to the professional stage. May 23, after the close of the run of "The Upstart," the management will undertake a revival of Bronson Howard's "Aristocracy," played by J. H. Gilmour, head of the School of Acting, and a cast now in course of organization.

Chicago as a center for musical study and Chicago as a summer resort go hand in hand. More music students are enrolled in local schools during the period from June to September, than in any other city of the world. Most of these students come from Southern States, and more than two hundred young people from south of the line will be registered in the Chicago Musical College along for the summer term, which commences June 27.

Hannah Butler will sing for the North Side Woman's Club before sailing for Europe on June 11. The distinguished soprano has been especially successful this year, not only artistically but as a soloist, appearing with many leading organizations. Mrs. Butler will stay in Europe until the latter part of September, having already contracted for several important appearances here during the month of October.

Monday evening, May 9, at the Auditorium Recital Hall a faculty concert was given under the auspices of the Cosmopolitan School of Music. Dr. Carver Williams was heard in a prologue from "Pagliacci." The singer was at his best and revealed a voice of large compass well placed and used with consummate art. The singer was enthusiastically received, and in a group of songs by Hermann, Ronald, Hildach and Bischoff proved to be a lieder singer of no small attainment. His success was in every respect well deserved. Josephine Gamble was replaced by Mr. Day. The others who took part in this concert were Harriet Case, Clarence Eidam and Mrs. Charles Orchard.

Last Monday evening at Peoria Woman's Club Sibyl Sammis-McDermid furnished a well balanced program, on which several Chicago composers were well represented. The distinguished soprano presented the new song cycle, "Faith, Hope and Charity," all of which are from the pen of her husband, the well known composer, James G. McDermid, and a manuscript song by Lulu Jones-Downing, "Life's Way." Both artist and compositions met with great success.

Later Chicago News.

CHICAGO, Ill., May 15, 1910.

Antonio Frosolono was enthusiastically received when he appeared on the stage this afternoon at the Illinois Theater. The eminent Italian violinist presented a most interesting program in a remarkable manner. The recital opened with Cesar Franck's Sonata in A major, which was given an exceptionally good reading. In this selection the violinist had the assistance of the sterling pianist, William Sherwood, and both artists won much applause for their faultless interpretation. Then came Madame Frosolono, who made her Chicago debut in Benberg's "Nymphes et Sylvains." The young singer pleased greatly, her voice being clear, sweet and this selection is admirably suited to her style. Her success was most legitimate. Madame Frosolono was also heard in an English group in which she deepened the favorable impression. Besides playing the sonata, Frosolono was heard in Lalo's concerto in F minor, op. 20, and in A. Bazzini's "Il Silfo e l'Innamorato," in which he played the violin obligato to Madame Frosolono's singing. This Italian virtuoso is well equipped technically, his tone being pure and he plays everything with ease. The audience applauded him to the echo and the artist had to give several encores during the course of the program.

RENE DEVRIES.

De Moss for Summer Engagements.

Madame Hissem de Moss has decided not to go abroad this summer, as several engagements will make it worth her while to remain at home. The soprano is taking part in a number of important music festivals, and a series of recitals is now being arranged for the early summer. This season has been an exceptionally successful one for Madame de Moss. She has sung in all sections of the country and has added very materially to her following. The management of her concert affairs will continue in the hands of Loudon Charlton.

Among the members recently elected to the Swedish Royal Academy of Music are Ellen Gulbranson, Claude Debussy, Sigrid Arnoldson, Charles Marie Widor, Carl Goldmark, Felix Weingartner, etc.

"The Vow," a music drama by Von Oosterzees, had its premiere in Weimar recently.

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BOSTON, Mass., May 14, 1910.

Pupils of Arthur J. Hubbard united in a fine performance of Dubois' "Paradise Lost," which enlisted the following promising young soloists besides a finely balanced chorus. When a teacher can point to the gratifying results of such work as was displayed on Wednesday evening he may well feel repaid for much of the effort spent in creating the finished product out of the vaguely promising material which many times presents itself to test his skill. While the performance as a whole was carried out with great smoothness too much stress cannot be laid on the lyric beauty of Arthur Hackett's singing in the lovely duet with Miss Cambridge, the voices blending exquisitely, and each forming a foil and accessory for the other. Charles Hackett was no less successful in the role of Adam, and Wadsworth Provandie gave a notably authoritative, if a bit aggressive rendering of the part of Satan. The large audience which nearly filled People's Temple was most enthusiastic in its appreciation and many stayed on after the concert to congratulate Mr. and Mrs. Hubbard on the splendid results of their excellent training. The cast follows:

Adam Anna C. Cambridge
Archangel Arthur J. Hackett
Satan Charles F. Hackett
The Son Wadsworth G. Provandie
Uriel Norman A. Arnold
Belial Everett E. Glines
Moloch Andrew May
Organist, John Hermann Lund; pianist, Margaret Gorham;
Conductor, Henri G. Blaisdell.

Mrs. Fletcher-Copp is constantly in receipt of the most beautiful tributes from her "girls" who are scattered all over the country, and who begin to realize more and more clearly by their own experience in teaching, the sound musical training and strong practical helpfulness of the Fletcher Music Method. In this connection it is very interesting to note that Mrs. Copp has many applications each season from the largest musical conservatories in the country for Fletcher teachers, but, as the students usually decide on their future location before starting into the work, and plan accordingly, there have been few thus far who have been able to accept these offers. As a matter of fact, though every conservatory in the country ought to send their best prepared teacher to study the Fletcher Method in order to place the work on the sensible fundamental basis which starts with the correct training of the

child as the musical bedrock for the superstructure of advanced study in the adult.

Wednesday evening Symphony Hall was filled with a jubilant crowd of Amherst men, past and present, who assembled to celebrate gloriously their college night at the "Pops" with the added joy of their baseball victory over Harvard to spur them on still further. The presence of the glee club, too, and Conductor Strube's indulgent good nature where "the boys" are concerned all conspired to make the occasion a memorable one for the college men and their friends.

Owing to the many calls for her song recitals from the Far West, where she is as well known as here in the East, Anna Miller Wood already is arranging dates for a recital tour of the Pacific Coast during the summer and autumn of 1911.

A rather unusual occurrence was the "Twilight Concert" given by Lila Wellington, the promising young pupil of Clara Tippet in the Congregational Church at Ashburnham, Mass. So pleasant was the impression made by Miss Wellington on this occasion that she was immediately engaged for concerts in Laconia and Deerfield, N. H., in June.

"The Bohemian Girl" was the operatic bill of fare presented by the Aborn Opera Company for the enjoyment of its many patrons during the past week.

Manager Charles A. Ellis' artistically gotten up program of the Symphony Hall "Pops" is not alone a joy to behold, but as a disseminator of news for the musically hungry at this time of the year, it is without equal. A cursory glance through the interesting pages informs the eager public that the alliance of the Symphony and Cecilia has become an established fact. Under this arrangement the Cecilia and Boston Symphony Orchestra combined will give three special concerts under Mr. Fiedler's direction next season. The general plan calls for the performance of two classical works and one novelty, while the chorus is to be augmented and the entire membership of the Boston Symphony Orchestra is to be called into use, and special efforts will be made to secure soloists of the very highest rank for the performances. This combination will put the Cecilia Society chorally on the same artistic basis with the Boston Symphony Orchestra, which all means a

decided step in advance for the tremendous musical advantages Boston already enjoys.

Manager L. H. Mudgett looks mysteriously wise and promises many fine artistic attractions for next season, some of which he is not yet ready to divulge, while among the list already announced are to be found the names of Elman and McMillan, violinists; Busoni, pianist; Schumann-Heink in recital, Corinne Rider-Kelsey and Claude Cunningham in joint recital, while Madame Gatti-Casazza (Frances Alda) and Herbert Witherspoon will join forces in a like capacity.

Just as soon as one "makes good" there is an instant demand for his work from all sides, and that invariably follows, irrespective of whichever capacity the work may lie in. This has been true all along of Arthur Hackett and Catherine Roche, who scored a great success in their recent concert appearance in Worcester. With them Elizabeth McNamara sang in a miscellaneous concert at Milford, and all three did justice to the splendid training of Arthur J. Hubbard.

Echoes from the recent music festival held at Champaign, Ill., bring the news that Madame Olitzka won a splendid ovation in her solos, besides earning unstinted applause for the rendition of several of Mrs. Beach's beautiful songs.

A recent visit to the studio of Marie L. Everett proved conclusively the reasons for her wisely beneficial hold on her pupils. Not alone is she the practical counsellor and splendid teacher, but in the midst of her busiest hours she always makes time to find out the needs of her pupils, and cares for their welfare. GERTRUDE F. COWEN.

Busoni's Advance Bookings with Leading Orchestras.

The Boston Symphony Orchestra has secured Ferruccio Busoni for appearances at Boston, New York and Brooklyn. Manager Ellis was in New York this week conferring with Manager Hanson, and offered to have Busoni appear with the Boston Orchestra at Philadelphia, Baltimore and Washington, but, unfortunately, dates could not be agreed upon, as the pianist already was engaged for the dates on which the Boston organization will visit these cities. During the past week, Mr. Busoni has been engaged by the Cincinnati Symphony Orchestra and the Theodore Thomas Orchestra. At Cincinnati, in addition to playing a concerto, he has been asked personally to conduct his "Turandot" suite, which was given its first American hearing by Gustav Mahler, with the New York Philharmonic Orchestra last season. Frederick Stock, of the Theodore Thomas Orchestra, has offered to step down from the conductor's platform on the Busoni night, when nothing but the eminent pianist's own compositions will be produced.

Breil Enters Comic Opera.

Joseph Carl Breil, whose incidental music to "The Climax" has been so successful during the past season throughout the United States, has become affiliated with high class comic opera, the details of which he will, no doubt, be glad to impart to those who are interested.

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MUSIC IN NEW ORLEANS.

NEW ORLEANS, La., May 12, 1916.

The Flonzaley Quartet was introduced most auspiciously to a New Orleans audience last Saturday. It was not expected, when this famous organization was engaged, that its beautiful work would meet such unanimous appreciation. Such playing has very rarely, if ever, been heard here. The ensemble maintained by the four artists and the sympathetic understanding existing between them are little short of wonderful. Another feather in the cap of the Philharmonic Society, under whose auspices they came.

* * *

Robert Lawrence and Alice Eckman-Lawrence were heard in a joint recital by an audience so large that standing room was difficult to obtain. Mr. Lawrence's splendid voice and method have often been commented upon before, and the success he achieved must have been most gratifying. Mrs. Lawrence, the possessor of a clear, high, well trained soprano voice, sang several solos and also a duet with her husband in a highly artistic manner. Her singing of six children's songs was especially charming. Mary V. Moloney, one of this city's best accompanists, presided at the piano.

* * *

Jeanne Dupuy-Harrison's musicale was an interesting event. Mrs. Harrison's brilliant dramatic soprano was heard in a selection from "Madama Butterfly." Those who participated were Cyril Collister, Stella Charbonnet, Marie Crouère, Marcelle Jacquet, Adele Mayer, J. Garcia, Finette Reinecke, Grace O'Connor, Rose Monier, Inez Larose, Odette Goldwaits, Anita Sadliers, and Misses Beck, Kopple, Deltry, Zehner and De Ben. Madame L. Lavedan and Miss Guénard were the accompanists.

* * *

The New Orleans Symphony Orchestra gave its first concert recently and made a favorable impression. Severin O. Frank, conductor and founder, was also the soloist, playing the Beethoven "Emperor" concerto excellently. To William Specht, the concertmaster, much credit is due for the good results obtained by this new organization.

* * *

The New Orleans Musical Society's first concert drew a large audience at the Tulane Theater. It presented, in addition to Rossini's "Stabat Mater," to which the entire first part of the program was devoted, several excellent solos, two full orchestral selections and three choruses. George O'Connell is the musical director of this society, which has for its committee the following prominent local musicians: Florence Huberwald, Ruth Harrison, Mrs. J. M. Gwinn, Isabel Pilcher, Mrs. M. B. Trezevant, George O'Connell, Julius Braumfeld, Leon Ryder Maxwell and Severin O. Frank. Philip Werlein deserves hearty thanks for what he has done for this new music club, both by his personal attention and by his standing as its financial sponsor.

* * *

French opera here is assured for 1916-17. Jules Layolle again will be the impresario.

HARRY B. LOEB.

George Sweet in Toronto.

George Sweet has opened his summer school of singing in Toronto, Canada. The celebrated baritone and teacher, with a number of his pupils, left New York last Thursday for the North. Mr. Sweet will return to New York in the autumn; in the meantime he will continue his work in the Canadian city, where he has a big following and many friends. A number of teachers and professional artists have engaged to join the summer classes. The professionals will do some coaching, and the teachers en-

deavor to get better ideas of bel canto, of which Mr. Sweet has long been pastmaster. His voice today is as mellow and beautiful as it was in the days when he was heard in opera. Usually his pupils beg him to sing an aria or song after the lesson, and whenever time allows for it Mr. Sweet complies with the requests. During the summer it is possible that the baritone will fill some concert engagements.

Sturdevant Dixon New York Studio Recital.

Shelburne Hall, 121st street and Morningside avenue West, is a location becoming familiar to lovers of good piano playing, for in this ideally quiet place Louise Sturdevant Dixon has her roomy studios. Her program of last week was largely made up of numbers and performers similarly engaged at the Hackensack recital, duly reported. Vera Elizabeth Best (portrayed here) played "In the Forest" and an andante, by MacDowell, in highly enjoyable manner. Sweet tone, expressive feeling, and a bright staccato touch are hers. She is a college woman, has taught, and returns to her home, Centralia, Kan., where there is a waiting class. The position of piano instructor at the College of Montana, Deer Lodge, has been offered her. As a teacher of teachers, Mrs. Sturdevant Dixon evidently produces results. Emphasis is made that Mrs. Sturdevant Dixon prepares students to become teachers, and follows it up by helping them to positions.



VERA E. BEST.

Anna Terhune showed facile technic and good taste in a Schubert impromptu; she is making fine progress. Miss Best and Mrs. Dixon (the latter substituting for Stella Barnard), played with entire unity one of the original "Slavonic Dances" by Dvorak. Dorothy Newkirk, evidently a diligent student, must be mentioned. Palmira Franco's playing is good; she seems an artistic soul and serious student. A noteworthy feature at these recitals is that everything is played from memory—solos and ensemble music. Ruth Gardner, aged nine years, plays with absolute security and sureness. It is refreshing to see the result of the memorizing and transposing work, all done according to the Faelten System. Those taking part were: Anna Terhune, Kathryn Terhune, Marjorie Van Dusen, Vera Elizabeth Best, Ruth Green, Palmira Franco, Emily Voorhis, Dorothy Newkirk, Maloise Sturdevant Dixon; and the New York ensemble class, Emily Voorhis, Miss Best, Stella Barnard and Palmira Franco.

Fremont Choral Union Concert.

The first concert of the Choral Union of Fremont, Ohio, was given Tuesday evening, May 10, and was a decided success. Mrs. Frederick Dalesman, recently returned from Boston, where she studied choral directing, was thus doubly able to direct the chorus of 150 voices, composed of seven church choirs. The soloists were Mrs. Lulu Bowman-Finch (soprano), Mrs. George Moore (contralto), Geo. C. Bolinger (tenor), Albert Heppner (bass), Saida Lucas (pianist). The program was as follows: "God Is Our Refuge and Strength" (Buck), "Hark, Hark, My Soul" (Shelley), "The Minstrel's Will" (Oesten), Albert Heppner; "Bedouin Song" (Shelley), "Onward, Christian Soldiers" (Sullivan), "Abide With Me" (Munk), "Sanctus, Benedictus" (Gounod), "With Verdure Clad," "The Creation" (Haydn), Lulu Bowman-Finch; "By Babylon's Wave" (Gounod), "Sing, O Heavens" (Loveland).

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

Ah, Love, but a Day.....Mme. Schumann-Heink, San Francisco
Ah, Love, but a Day.....Mme. Rosa Olitzka, Pittsburgh
Ah, Love, but a Day.....Mrs. M. E. Blanchard, San Francisco
Ah, Love, but a Day.....Mrs. Mortimer Bremson, Portland, Me.
Ah, Love, but a Day.....Miss Edith Castle, Concord, N. H.
Ah, Love, but a Day.....Mrs. May Sleeper Ruggles, Worcester
The Year's at the Spring.....Mme. Nordica, New York
The Year's at the Spring.....Mme. Gadsdi, Buffalo
The Year's at the Spring.....Mrs. Elizabeth D. Blodgett, Wellesley, Mass.
The Year's at the Spring.....Mrs. Granville I. Filer, Detroit
The Year's at the Spring.....Mrs. Helen Allen Hunt, Boston
When Soul Is Joined to Soul.....Mrs. Lafayette Goodbar, Boston
Ecstasy.....Miss Selma Austern, New York
Ecstasy.....Miss Grace Means, Portland, Me.
Ecstasy.....Mrs. Helen Allen Hunt, Boston
My Star.....Miss Grace Means, Portland, Me.
My Star.....Mrs. May Sleeper Ruggles, Worcester, Mass.
My Star.....Mrs. Helen Allen Hunt, Boston
June.....Miss Elsie J. Wallace, Storm Lake, Ia.
June.....Mrs. Lafayette Goodbar, Boston

G. W. Chadwick.

The Danza.....Mme. Schumann-Heink, Indianapolis
The Danza.....Miss Lilla Ormond, Boston
The Danza.....Mrs. Chas. Mering, Sacramento
The Danza.....Miss Mary M. Sullivan, Worcester
The Danza.....Miss Leakia Joel-Hulse, New York
The Danza.....Miss Marie L. Rosse, Brooklyn
The Danza.....Mme. Estelle Stumm-Rogers, Philadelphia
Nocturne.....Mrs. Gertrude Holt, Boston
Dear Love, When in Thine Arms.....Louis Schalk, Boston
Bedouin Love Song.....Chas. H. Derbyshire, Brooklyn

H. Clough-Leigher.

O Heart of Mine.....Mme. Kirkby-Lunn, Buffalo
O Heart of Mine.....Albert Borroff, Chicago
O Heart of Mine.....Miss Lucile Preston, Walla Walla, Wash.

Mabel W. Daniels.

Could I Catch the Wayward Breeze.....Miss Katharine Foote, Boston
Starlight.....Miss Katharine Foote, Boston

Charles Dennée.

Sleep, Little Baby of Mine.....Miss Helen Stephens, Pittsburgh
So Fair and Pure.....George Carri, Brooklyn

Arthur Foote.

There Sits a Bird on Every Tree.....Mrs. Edith Chapman Gould, Jersey City
There Sits a Bird on Every Tree.....Mrs. James S. Martin, Pittsburgh
There Sits a Bird on Every Tree.....Mrs. Aurora A. Craig, Chicago
In Picardie.....Louis Schalk, Boston
In Picardie.....Miss Ethel Boise, Boston
Love Me if I Live.....Louis N. Norris, New York
Ashes of Roses.....Mrs. Hildegard Hoffman Huss, Ann Arbor, Mich.
Ashes of Roses.....Mrs. Chas. Mering, Sacramento
My True Love Hath My Heart (A Ditty).....Miss Katharine Foote, Boston
Requiem.....Edwin N. C. Barnes, Westford, Mass.
The Roses Are Dead.....Miss Katharine Foote, Boston
O Swallow, Swallow.....Miss Katharine Foote, Boston
An Irish Folk Song.....Miss Katharine Foote, Boston
O Love, Stay by and Sing.....Oscar Huntington, Needham, Mass.
Lygeia (Cantata for Women's Voices).....Thursday Practice Club, Boston
Come Live with Me (Duet for Soprano and Alto).....Mrs. Bruce McV. MacKall and Mrs. Grace S. Bannerman, Honolulu

G. A. Grant-Shaefer.

April in the Hills.....Mrs. Adah M. Sheffield, Burlington, Ia.
I Opened All the Portals Wide.....Mrs. Aurora A. Craig, Chicago
The Eagle.....Lemuel W. Kilby, Chicago
The Swing.....Mrs. Myrtle H. Bowman, Chicago
Bed in Summer.....Mrs. Myrtle H. Bowman, Chicago
Rain.....Mrs. Myrtle H. Bowman, Chicago

Bruno Hahn.

Invictus.....Francis Rogers, New York
Invictus.....Carl Morris, New York

Margaret R. Lang.

An Irish Love Song.....Mme. Schumann-Heink, Indianapolis
An Irish Love Song.....Miss Christine Miller, Indianapolis
Day Is Gone.....Carl Morris, New York
Day Is Gone.....Miss Mary M. Sullivan, Worcester

John W. Metcalf.

Until You Came.....Miss Maude Winn, Beaver Dam, Wis.
Without You.....Miss Mitylene Fraker, Chicago
The Night Has a Thousand Eyes.....Frederick Southwick, Minneapolis
At Nightfall.....Miss Mitylene Fraker, Chicago
O Flower of All.....Miss Helen Mesow, Oakland, Cal.
The Nightingale.....Miss Mitylene Fraker, Chicago

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PATERSON, N. J., MUSIC FESTIVAL.

**"Aida" and "Cavalleria Rusticana" in Concert Form Attract 5,300 Music Lovers from Near and Far—
Record Breaking Audiences for the Other Concerts, Too—C. Mortimer Wiske Wins New Honors—
Nordica, Schumann-Heink, Campanari, Cunningham, Mihr-Hardy, Campbell-Hussey,
Henri Scott and Herbert Watrous Among the Soloists—A Chorus of 600 Voices.**

Programs.

PATERSON, N. J., May 15, 1910.

CONCERT NIGHT, THURSDAY EVENING, MAY 13.

- Soloists: Madame Schumann-Heink, Caroline Mihr-Hardy,
Claude Cunningham and Fannie Bloomfield Zeisler.
- Vorspiel, *Die Meistersinger*.....Wagner
Orchestra.
- Motet, *Gallia*.....Gounod
Mrs. Hardy, Chorus and Orchestra.
- Baritone aria, *Eri tu che Macchiavi*.....Verdi
Claude Cunningham.
- Aria from *Sappho*.....Gounod
Madame Schumann-Heink.
- Chorus, *Moonlight*.....Fanning
Choral Union.
- Piano concerto, E major, op. 59.....Moszkowski
Fannie Bloomfield Zeisler.
- Soprano aria, *Reine de Saba*.....Gounod
Caroline Mihr-Hardy.
- Aria, *Samson and Delila*.....Saint-Saëns
Madame Schumann-Heink.
- Cantata, *Fair Ellen*.....Bruch
Mrs. Hardy, Mr. Cunningham, Chorus and Orchestra.

OPERA NIGHT, FRIDAY EVENING, MAY 13.

"CAVALLERIA RUSTICANA."

- Santuzza.....Madame Nordica
Lola.....Adah Campbell Hussey
Turiddu.....Signor Russo
Alfio.....Signor Campanari
Lucia.....Madame Jacoby
Chorus of Peasants.

FIRST AND SECOND ACTS OF "AIDA."

- The King of Egypt.....Herbert Watrous
Amneris, his daughter.....Madame Jacoby
Aida, slave of Amneris.....Madame Nordica
Radames, Captain of the Guards.....Signor Russo
Amonasro, King of Ethiopia.....Signor Campanari
Ramphis, Chief of the Priests.....Henri Scott
A Messenger.....
Priests, Priestesses, Captains, Soldiers, Slaves, Ethiopian Prisoners
and Egyptian People.

MATINEE, SATURDAY AFTERNOON, MAY 14.

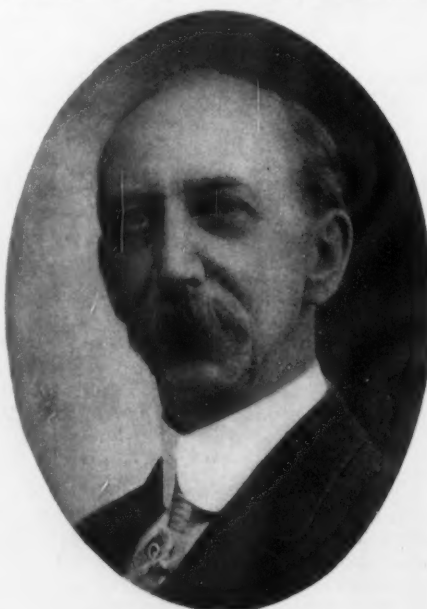
Soloists: Fannie Bloomfield Zeisler, Helen Waldo,
Wm. J. Stone.

- Chorus, *Gypsy Maiden I*.....Parker
Orchestra, *Wedding March, No. 2*.....Soederman
Mother Goose Rhymes.....Coolidge
Helen Waldo.
- Orchestra, *Mimut, op. 29, No. 2*.....Del Ville de Paz
Piano—
Dance of the Derivishes, from the Ruins of Athens.....Beethoven
(Transcribed for piano by Saint-Saëns.)
Turkish March, from Ruins of Athens.....Beethoven
(Transcribed for piano by Rubinstein.)
Nocturne, op. 27, No. 2.....Chopin
Valse, op. 64, No. 1.....Chopin
Etude, op. 25, No. 3.....Chopin
Polonaise, op. 53.....Chopin
Fannie Bloomfield Zeisler.
- Chorus—
Starlets and Sunbeams.....Senour
Two Marionettes.....Cooke
- Children Songs—
A Marching Song.....Fisher
The First Friend.....German
The Pussy Cat.....Bond
Practicing.....Carpenter
A Pocket Handkerchief to Hem.....Homer
Helen Waldo.
- Orchestra—
Wienlied.....Marie Elizabeth
Pizzicati Polka.....Strauss
- Piano—
Song Without Words (Spring Song).....Mendelssohn
Invitation to the Dance, op. 65.....Weber
The Juggleress (No. 4 from six fantasias, op. 52).....Moszkowski
Military March (No. 1, from three piano duets, op. 51).....Schubert
(Transcribed for piano solo by Tausig.)
Fannie Bloomfield Zeisler.
- Chorus, *Before the Sun Awakes the Morn*.....Goate

Paterson in the Musical Zone.

A dozen cities and towns contributed to the overwhelming success of the third great musical festival in Paterson, held Thursday, Friday and Saturday of last week at the Fifth Regiment Armory. The word "great" here is used in a double sense; besides qualifying the dimensions of this year's festival it is used to distinguish the present series of musical events from those given years ago when Paterson had not attained to a city of 130,000 population. Five festivals of the lesser sort were given years ago, and then followed several lean musical years. All the

while, however, an alert musical mind was at work planning how this community might have musical festivals that would rival the pomp and splendors of Cincinnati, Worcester, Mass., and Portland, Me. The man who dared to hope for this thing was C. Mortimer Wiske, for nearly two decades the most prominent musical authority in Passaic County. Knowing that a great chorus is the mainstay of a music festival, Mr. Wiske organized the Paterson and Passaic Choral Union, which numbers over 500 singers. The next thing was to train this body of voices to sing the oratorios and other works and with this accomplished, the first great festival was undertaken. It was followed in June of last year by the second, and the enthusiasm aroused near and far by this year's festival indicates that these annual festivals will be continued for many decades. It is rumored that the Passaic County musical hosts will



C. MORTIMER WISKE,
Conductor, Paterson Musical Festival.

invade Essex County next year and after three days' festival in Paterson will repeat the programs in Newark (the New Jersey metropolis), thus extending the musical "fest" over a period of six days. The hunger that prevails for music such as is presented at these festivals is widespread.

It will surprise some readers to hear that tickets for this year's festival were sold as far north as Fishkill and Hillburn, N. Y., and as far south as Morristown, in Morris County, N. J. Hundreds came from other remote points, like Newark, Montclair, Rutherford, etc. The trolley system in New Jersey is admirably conducted, and the Erie Railroad Station is within ten minutes' walking distance of the Fifth Regiment Armory. The interior of the vast armory was handsomely decorated with American flags and red, white and blue bunting. The immense stage was terraced, and the seats occupied by the chorus draped with spotless white. All the women were in white, while of course, the men were in black. The soundboard which covered the entire rear of the platform enabled those in the audience sitting in the last row near the door to hear the softest pianissimo. The writer never before heard music in so vast an auditorium where the acoustics seemed so perfect. All the admirable features noted in the festival of the previous year were repeated last week.

The festival was given under the auspices of the officers of the Fifth New Jersey Regiment. Captain Richard R. Chiswell and the members of Company C served as a reception committee. All seats were reserved, and the national guardsmen, all trim in their uniforms, ushered all comers to their chairs. There was but one jarring note, and that occurred in the opening number. Several of the late arrivals defied the military authorities by rushing for the seats while the orchestra played the first bars of the

prelude to "Die Meistersinger." Mr. Wiske instantly stopped the music, and facing the audience, administered a stern rebuke to the rude ones. In the meantime several officers and men in uniforms near the entrance bestirred themselves, and after that late comers were obliged to wait until a more convenient moment, when they were escorted to their places. Many ladies were in full evening dress and there were other signs which indicated that Paterson had been admitted to the musical zone.

Concert Night.

For the majority of those who read THE MUSICAL COURIER every week, there was not one unfamiliar number on the program for the concert Thursday night. For this, let us all offer up our fervent thanks to Mr. Wiske. The coterie of long haired and disgruntled music critics, who are usually assigned to report music festivals in Europe, count it quite beneath their dignity to attend unless there be some "new" works for them to hear. Eliminate novelties (and many of them ought to be eliminated) and what remains for the facile pens and minds attuned to gall?—next to nothing, unless it be to "roast" some unknown composer, singer or pianist. When the writer saw the programs for the Paterson music festival, she was gleeful. Not a single novelty—not one—nor one unknown artist. It promised a joyous occasion, and so it proved to be. To listen to music that was as familiar to the writer as A B C, presented under conditions that were ideal, allowed time to look into the merits of other features connected with the festival. The unconstrained delight of the thousands (many of whom had never heard some of the compositions) was an occasion for real happiness. Thousands were lifted up by the music, and so what did it matter if an insignificant speck of humanity was relieved of the burden of writing a treatise on new compositions? The study of the artistic hunger of this multitude was of itself a rich reward for attending the festival.

Some music critics are quite aware that these festivals are designed to advance the musical tastes of the community in which they are held, and not as it would appear (from reading some reviews) for the purpose of affording critics an opportunity to disclose their erudition or lack of it. It would be more becoming in the average music critics, both male and female, not to take themselves so seriously. As writers they have no responsibility beyond recording what has occurred. They are certainly not required to laud their favorites with undue praise, nor descend to the low level of writing abuse about unknown artists and attempt to belittle compositions they do not comprehend. The writer will assert here, because the music heard at the Paterson festival was all familiar, that it was doubly enjoyable and turned her task into a real pleasure.

The orchestra engaged to assist the choral forces was made up of players from the Metropolitan Opera House. All of them skilled routiners, it was not amazing that they should give satisfaction. The prelude to "Die Meistersinger" was admirably played, and if there was any surprise at all, Mr. Wiske furnished it by his complete control over the men. The Gounod motet, "Gallia," showed the magnificent work of the chorus. Caroline Mihr-Hardy's rich soprano was sufficiently brilliant in the upper range to bring out the final high notes effectively. Claude Cunningham's singing of the aria from "The Masked Ball" was one of the vocal triumphs of the festival. This fine artist, who has so persistently refused all overtures to enter the operatic field, possesses a voice of great natural beauty; his method of singing is impeccable and his intelligence is of the highest order. The baritone had to bow to four recalls after his aria.

When Mr. Wiske reappeared on the platform escorting Madame Schumann-Heink, the celebrated German-American contralto (she is a citizen of this country and resides at Singac, N. J.), she received an ovation. The women in the chorus waved a Chautauqua salute, and many of the men nervously pulled out their handkerchiefs and joined in the exciting demonstration. The popular singer beamed to the right and left, and when quiet was restored, sang the Gounod aria, "O ma lyre immortelle," from "Sappho." This opera of the older Frenchman is in striking

ing contrast to that of the younger composer, whose salacious "Sapho" (spelled with one p) was presented at the ex-Manhattan Opera House with Mary Garden in the title role. Of course, the readers will not confound the heroine in Gounod's opera with the scarlet lady of Daudet's novel, which has done much to bring discredit upon all concerned in making it an operatic figure. Madame Schumann-Heink was in splendid voice, and her French diction is now quite as pure as her German, Italian and English. While the aria is not one of the best to disclose the timbre of her voice and style, she was recalled amid scenes of wildest enthusiasm. Accompanied at the piano by Katherine Hoffmann, the idolized prima donna sang as an encore Hildach's song of spring, entitled "Der Lenz ist da." The chorus then gave a praiseworthy exhibition of a capella singing in the pleasing number, "Moonlight," by Fanning.

An intermission of fifteen minutes was enjoyed, and then Fannie Bloomfield Zeisler, with the assistance of the orchestra, played the Moszkowski concerto in E major. Madame Zeisler, by reason of her long service as a concert pianist, is so well known to MUSICAL COURIER readers that an extended review here is hardly deemed necessary.

Madame Mihr-Hardy followed Madame Zeisler with the aria, "More Regal in His Low Estate," from Gounod's "Queen of Sheba," and she sang it with opulent tone and fervor.

For the second time in the evening the audience waxed excited over Schumann-Heink and her singing of the aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," revealed all the warmth and power of a glorious voice. At this juncture, the writer was called from the armory and so missed the second encore of Madame Schumann-Heink's, which was Nevin's "Rosary." Repeating the verdict of a colleague, the performance of Bruch's "Fair Ellen," ended the concert night brilliantly. Madame Mihr-Hardy and Mr. Cunningham, with the chorus and orchestra, responded sympathetically to Mr.

Wiske's beat and desires. The audience on Thursday night numbered up far beyond the 4,000 figure.

Opera Night.

Lillian Nordica was the heroine of opera night. That resourceful prima donna missed her train from Buffalo in the morning, so she could not reach Paterson until evening. However, she sent a reassuring telegram to Mr. Wiske that she would come prepared to sing both the roles of Santuzza and Aida in the night's performance, without her presence at the rehearsal in the afternoon. True to her promise, Nordica appeared on the stage Friday night, looking as radiant and immaculate as if she had just emerged from her boudoir. She wore a gown of white clinging satin, the bodice was ablaze with diamonds and emeralds, and the noble head of the singer was adorned with a queenly tiara set with diamonds and one emerald of heroic size. Madame Nordica received a welcome befitting an international "queen of song." It was tremendous, and equalled in spontaneity and extent the demonstrations showered upon Madame Schumann-Heink, the night before. The greeting over, some wondered how she would sing after her fatiguing day on the railroad. No one was held long in suspense. The first lines allotted to the soprano in "Cavalleria Rusticana" set all anxiety at rest. The luscious voice was in prime condition, and the artist infused her singing with all of her old time passion. Madame Nordica's career has not been identified with the hapless Santuzza, thus it was not until the excerpts from "Aida" were given that the audience heard Nordica's voice and art at their best. Before, however, taking up the acts from Verdi's Egyptian opera, we must tell what the other artists did in "Cavalleria Rusticana." Russo, the tenor, was adequate as Turiddu, but next to Nordica, it was Campanari's impassioned singing as Alfio that captured the house. One clever woman who sat next to the writer, said with some heat, "why, with that method

of singing, Campanari will retain his voice until he is a thousand and one." Very likely, this favorite baritone will not live beyond the age of Methuselah, but what the lady's extravagant statement was intended to convey is that Campanari would sing as long as he lived, and judging from his youthful appearance, and the charm and beauty of his voice Friday night, he has another half century before him. Mrs. Campbell-Hussey as Lola sang delightfully, although she is not a "soprano," as was stated in the advance notices.

Between fifteen and twenty singers from the ex-Manhattan Opera House Chorus, assisted in the church scene and later took their places with the choral union, where their expert knowledge qualified them to lead the other choristers in the two acts from "Aida." The playing of the orchestra during the performance of "Cavalleria Rusticana" was worthy of all praise. The "bells" were in tune, and altogether it must be recorded that Mr. Wiske's efforts as a drillmaster and conductor were inspiring.

Madame Nordica, one of the greatest Aidas (by some considered the greatest), required no book when it came her turn to sing the role in which she won some of her greatest successes—the Ethiopian princess held as a slave in Egypt. Her singing of "Ritorna Vincitor" was thrilling, and likewise in the duet with Amneris in the first scene of the second act, there were additional evidences of a voice still lovely in spite of a quarter of century service on the operatic stage. Nordica's pianissimos were heard in the remotest corners of the armory. Her vocal method is also one which many singers might study with profit to themselves. The splendid singing of Henri Scott, as Ramfis, was another feature that raised the standard of the performance. Campanari as Amonasro and Herbert Watrous as the King, and the modest messenger whose name was not on the printed program, united in bringing out the beauties of the music. The chorus, too, as well as the orchestra were factors in a symmetrical and beautiful production. The singing of the women as the priestesses in



FLASHLIGHT PICTURE OF THE GREAT AUDIENCE AT THE "OPERA NIGHT" PERFORMANCE OF THE PATERSON MUSICAL FESTIVAL.

Taken especially for THE MUSICAL COURIER. Copyright by THE MUSICAL COURIER.

the temple scene, was particularly fine. The voices of the two basses, Scott and Watrous, heard for the first time at these festivals, aroused universal admiration. They are superb voices, and both artists show the results of the best training. Mr. Scott has sung the role of Ramfis fourteen times in opera since he made his debut a few years ago, so he proved another of the soloists not dependent upon a book last Friday night. Mesdames Jacoby and Nordica received some beautiful flowers; the quality and quantity were sufficient to start a greenhouse.

The audience Friday night broke all previous records. It is reported that 5,300 persons attended. The craze for opera prevails in Paterson, as elsewhere.

The Matinee Concert.

As will be noted from reading through the program for the Saturday matinee, the music, with a few exceptions, was for children and students of music. The Children's Choral Union sang; the orchestra was made up of local amateurs and semi-professionals. Madame Zeisler's piano solos are too familiar to require an added word of comment. As encores, she played another Chopin waltz and Poldini's "Poupée Valsante." Miss Waldo in her children's songs, together with her accompanist, Mr. Stone, captured the house. To enhance the realism of these songs, both the singer and pianist appeared as children. Miss Waldo wore a yellow frock which did not go below her knees, yellow hose and black slippers; a yellow "Dolly Varden" bonnet completed her costume. Mr. Stone wore gray knickerbockers, a gray Eton jacket, with a boyish white linen collar, white hose and black ties. This pair



MADAME SCHUMANN-HEINK.

of clever entertainers amused even the grown up children of both sexes by several of their selections. As the assemblage was musical, the song "Practicing," by Carpenter, did not fail to make a hit. It illustrated the futile attempts of making pianists of unmusical children. The lines read:

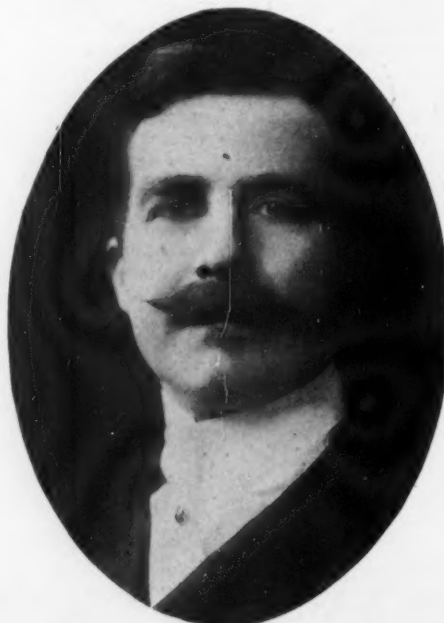
What's the use of practicing
For little girls like me.
It never does me any good
So far as I can see.
I play my scales both up and down,
I make my fingers sore,
And when I'm through I play my scales
No better than before.

EMMA L. TRAPPER.

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The names of the patrons of this year's music festival follow:

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Music Festival Echoes.

Neither Halley's comet nor "Friday the 13th" amounted to "a hill o' beans" so far as bringing the slightest disaster to "opera night." Nordica did miss her train, to be sure, but that is a thing that happens every day to common mortals. As for "Friday the 13th"—if the superstitious did but know, the combination makes the 13th a lucky



CAROLINE MIHR-HARDY.

day. "Friday and Sunday are the only days in our calendar week which the ancients did not consecrate to some cruel god." The early Romans made Friday the gala day, for the day was named for Freia, goddess of youth. Those who pay some heed to laws in the occult world are aware that Friday is a most propitious day for music and all undertakings of women. The early Christians, who projected so much gloom into their religion, are responsible for surrounding Friday with its superstitious traditions. Yes, Nordica missed her train on "Friday the 13th," with Halley's comet as near as 60,000,000 miles to the earth, but for all that the courageous prima donna "bobbed up" serene and smiling in the evening and sang

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her exciting roles with beauty and power. The weather was perfect, and everything else connected with Friday night was inspiring and extremely fortunate.

Madame Schumann-Heink wore a white lace gown Thursday night, and the bodice was adorned with passementerie and the plastron of medals which have been conferred upon the contralto by European rulers and societies devoted to arts and sciences. Many beautiful flowers were sent to this lovable woman. Patersonians regard her rightfully as a neighbor. Her villa, "Fides," at Singac, is only a matter of a few miles from Paterson. She sang at the festival last year, and the demands for her this spring were universal.

Madame Mihr-Hardy's gown Thursday night was Nile green messaline, with a cascade of darker green passementerie on the skirt and the bodice bordered with the same trimming.

Mrs. Campbell-Hussey wore a becoming white gown combined with some Dresden tints.

Members of the orchestra, in their sombre attire and black neckties were taken for chief funeral mourners as they walked down Market street after the rehearsal Thursday afternoon. Some benighted citizens not yet under the spell of music, stared long and hard upon the procession of men who play violin, cello, horns, etc., as they went their different ways for supper or dinner.

In the report of the Friday night performance, the writer neglected to say a word about the trumpets in the second act of "Aida." Aided, no doubt, by the pure, dry atmosphere, these instruments, often a cause for discord at regular operatic productions, played in tune and otherwise added to the harmony of the occasion. Here was another rebuke to those who dreaded some calamity to befall "Friday the 13th." Even the trumpets were played in tune.

A beneficent shower Saturday noon laid the dust for the afternoon performance, when the highways and byways were lined with carriages and automobiles. The sun shone brightly when the hour for beginning the matinee arrived, so those patronizing the festival enjoyed another ideal spring day. A real mountain tonic was in the air.

Saturday was "tag day" in Paterson. No one could get in or out of the city without contributing his and her mite to St. Joseph's Hospital, which is less than a square from the armory, where the festival took place. Boys and girls and trained nurses went about with tin mite boxes, and whether one gave a measly nickel or a shining \$10 gold piece, one was "tagged" with a red cardboard cross bearing this inscription:

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As a result of this innovation, every man and woman encountered in Paterson wore one of these cardboard

crosses, no matter what their nationality or religion might be. Shopkeepers all along Market street and other business thoroughfares displayed these crosses in their windows to show that they had not been overlooked by the eager collectors. Who was the genius that invented this wily method of gathering money for charity? Not to wear one of these red crosses in Paterson on "Tag Day" is equivalent to being an outcast; as no one wants to be an outcast, everybody gives. Let all remember who contemplate a visit to Paterson that "Tag Day" falls on May 14.

There are three more personages who helped to make the festival successful. The first of these is Miss F. M. Stanley, the pianist for the chorus. Miss Stanley did much more than assist at the matinee Saturday afternoon, when she played with the orchestra and accompanied the Children's Chorus. This comely and energetic young lady has stood by Mr. Wiske in the hardest part of the work, and that was during the many rehearsals for operatic night. It was no small undertaking to train a big chorus to sing in operas like "Cavalleria Rusticana" and "Aida." Another worker who deserves praise is W. L. R. Wurts, who played the organ during the church scene in the performance of the Mascagni opera. The third, who must not be forgotten, is Carlos Hasselbrink, the concertmeister.

The Mason & Hamlin Liszt organ used was from the warerooms of L. & M. Kissinger, 116 Broadway, Paterson. Madame Zeisler, of course, played a Steinway concert grand, and this same instrument was used by Miss Stanley at the matinee.

Valerie Bell, press representative of the Concert Direction M. H. Hanson, was among the New York visitors to the festival.

The flashlight photo of the immense audience accompanying this report of the festival was taken exclusively for THE MUSICAL COURIER during the intermission on "Opera Night."

The official music festival book, containing programs, pictures of the artists, and texts of the operas and songs, was published by the Paterson News printing office. The cover is a work of art, with shaded tints and gilt lettering.

If there was a worn out man in Paterson Sunday it must have been C. Mortimer Wiske, for no leader ever labored so indefatigably to make this latest and greatest music festival in Paterson a success, and a success it was from every point of view. Mr. Wiske's artistic efforts have awakened an interest in music that is bound to spread in corners where it has not existed heretofore. The man able to render his community such a service is a citizen to make the State feel proud. The more such festivals, the more light, purity and righteousness in our commonwealths.

E. L. T.

Strauss' "Guntram" was revived at Frankfurt recently, but did not create more than friendly interest.

COLUMBUS MAY FESTIVAL.

COLUMBUS, Ohio, May 14, 1910.

The Columbus May festival, given Monday and Tuesday, afternoon and evening, brought to a close the most artistically successful music season Columbus has ever known. The Oratorio Society, a body of two hundred singers; the Theodore Thomas Orchestra, Frederick Stock, director, and Corinne Rider-Kelsey, soprano; Millicent Brennan, mezzo soprano; Margaret Keyes, contralto; Marion Green, baritone; Herbert Witherspoon, bass, and Bruno Steindel, cellist, giving the festival a real air of distinction. The only choral work presented was "Samson and Delilah" (Saint-Saëns). The programs were skilfully built for genuine enjoyment and entertainment, and the attendance was record breaking. This financial success is gratifying to the management, inasmuch as the society has struggled along from year to year facing deficits, but working each succeeding year harder than the previous one. At last success crowned the efforts of the courageous organization, and the May festival idea has taken deep root and will be doubtless well supported hereafter. William E. Knox did all preparatory drilling of choruses in a very thorough manner. Plans are already brewing for a festival next year.

Emily Lyon McCallip sails Tuesday, May 31, from New York on the Ryndam for Paris to resume her study with Harold Bauer. Miss McCallip will reside with Thérèse and Suzanne Chaigneau and be also a member of their ensemble classes.

A concert will be given tomorrow evening in the First Congregational Church for the benefit of the West Side Social Center. The program will be given by Alice Speaks, contralto; Emma Ebeling, pianist; Herman Ebeling, organist; Ohio State University Male Quartet; Oley Speaks, baritone; Franc Ziegler, violinist, and Thomas S. Callis, accompanist.

Herman Ebeling and his pupil, W. Andrew McNeilis, gave a delightful organ and piano recital at First Congregational Church Thursday evening.

The teachers whose pupils will be heard in recital the coming week are Rosa L. Kerr, Grace Hamilton Morrey, Edna Wildermuth, Elena Peabody Rouse and Jessie Pontius.

Hermann Stettner, who has been in Europe the past six years studying cello, will go from Brussels to Paris soon to study with Pablo Casals.

ELLA MAY SMITH.

The successor of Angelo Neumann at the Prague Opera will be Raoul Mader.

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BROOKLYN, May 16, 1910.

Bonci has been booked for a song recital at the Brooklyn Academy of Music, Thursday evening, November 17. The concert will be under the auspices of the Brooklyn Institute.

A three days' absence in Paterson, N. J., where the writer reported the Music Festival for THE MUSICAL COURIER, prevented personal attendance at the concert and operetta performance which the Master School of Music (vocal department) gave at Adelphi College. Friday night of last week. The substitute who went over to Brooklyn reports that the program was artistically presented, as follows:

Quatre-vingt-neuf ans	.....	Massenet
Air from Walküre	.....	Wagner
Air from Aida	.....	Verdi
Air from Gioconda	.....	Ponchielli
Dort in den Weiden	.....	Brahms
Im Herbst	.....	Hallé
Ständchen	Schubert
Hark, Hark, the Lark	Schubert
Air from Tannhäuser	Wagner

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During the operetta the following songs were sung:
 Heigh-ho for a Husband Old English
 Sung by Betty.
 Les Amours de Jean Weckerlin
 Colinette Weckerlin
 Sung by Grace.
 The Lass with the Delicate Air Arne
 Sung by Will.
 Wood Pigeon Lehmann
 Sung by Ralph.

Flora C. Emerson played the piano accompaniments for the songs and operatic arias.

The Catholic Oratorio Society will sing Dvorák's "Stabat Mater" at the Academy of Music, Sunday evening, May 22. Kathrin Hilke has been engaged as the soprano soloist.

Last evening (Tuesday) the sight singing classes of the Brooklyn Institute gave a concert at the New York Avenue M. E. Church, under the direction of Carl G. Schmidt. The soloists were: Harriet V. Brown, soprano; Emma Williams, contralto; Frederick S. Condit, tenor, and Robert C. Lower, basso. The program follows:

Organ solo, Pomp and Circumstance (military march)	.....	Elgar
The Green Hills of Ireland	.....	Del Riego
Sweet the Moments	.....	Donizetti
Ruth (cantata)	.....	Alfred R. Gaul

The fifth concert of the Brooklyn Chorus, Robert G. Weigester, conductor, took place at the Baptist Temple May 10. Mabel G. Dunning, soprano; T. Morgan Phillips, tenor; Andrea Sarto, baritone, were the soloists, an orchestra and accompanist assisting. The building was filled to capacity at eight o'clock, and all the soloists received encores; Mr. Sarto was obliged to give two. Following his singing of the prologue to "Pagliacci" there was a warm public demonstration, whereupon he sang "King Charles" and then "I Live and Die for You." He also sang in Berger's "The Gypsies" for chorus and orchestra, as did Miss Dunning. Excellent pictures of Conductor Weigester and the soloists, as well as of the entire assembled chorus, were included in the program booklet, making it very attractive. Mr. Weigester deserves thanks for the splendid way in which he controlled his singers; there was prompt attack and every attention to his wishes. Flowers were sent the singers.

Carl Fiqué presented his pupil, Hazel Carpenter, in a piano recital at Memorial Hall May 13. Although but fourteen years of age her playing was a surprise to all. Her technique was clean, her execution brilliant and her memory unerring, while her touch, phrasing and interpretation caused one to forget that it was the work of a child. Together with her teacher, Carl Fiqué, she played Mozart's A major concerto for two pianos. Her solo programs included "Kammenoi Ostrow" (Rubinstein), "Zingara" (Chaminade), impromptu, E flat (Schubert), elegy (Fiqué), "Ojos Criollos" (Gottschalk), and Hun-

garian Rhapsody, No. 8 (Liszt). She was assisted by Alma Webster Powell, soprano, and the Manhattan Male Quartet.

Dalton-Baker to Sing at Montclair.

Dalton-Baker, the noted English baritone, whose performances in festival and oratorio have set a standard for such works in England, will make his first appearance at the Bach festival at Montclair, N. J., on Friday, May 20, in the great "St. Matthew Passion." In addition, Mr. Baker will sing a group of sacred songs on Sunday afternoon at the religious service, which will close the three days' festival performances.

While Mr. Baker is still a very young man, the record of his many engagements for big festival and oratorio performances is a long one. A few of the leading ones are indicated below. In this list is included a mention of some of the great concerts, most of them being subscription series engagements, in which he has figured as chief soloist:

Royal Choral Society: "Elijah," 1904, 1905, 1907; "Golden Legend," 1905; "Hiawatha," 1906; "The Kingdom," 1907; "Messiah," 1907; "Gerontius," 1907; London Choral Society; Birmingham Festival, 1906; Gloucester Festival, 1904-7; Worcester Festival, 1905; Hereford Festival, 1906; Lincoln Festival, 1906; Liverpool Philharmonic concerts; Gentlemen's concerts, Manchester; Chappell ballad concerts, 1902-3-4-5-6-7-8; Crystal Palace concerts; Queen's Hall promenade concerts; Royal Amateur Orchestral Society; Strolling Players' orchestral concerts; Broadwood concerts; and all principal choral societies in Great Britain and Ireland; Royal Choral Society, 1908, 1909 and 1910; Sheffield Musical Festival, 1908; Norwich Musical Festival, 1908; Bristol Musical Festival, 1908; Hereford Musical Festival, 1909; Birmingham Musical Festival, 1909.

Sir Edward Elgar's letter to the great baritone on the eve of his departure for the United States is as follows:

PLAS GWYN, HEREFORD, December 25, 1909.

DEAR MR. DALTON-BAKER:—I am glad to hear you are going to the United States, and hope you will be most successful. You will find a very artistic public, and you are sure to be appreciated for your great gifts. I have the greatest pleasure in the memory of your many fine interpretations of my works, perhaps especially in "The Apostles" and thank you for your generous and unfailing artistic help on all occasions. Believe me,

Yours very truly,

EDWARD ELGAR.

Alvin Kranich's "Rhapsodies."

The "Rhapsodies" of Alvin Kranich for piano and orchestra are becoming more important each day as program numbers in Germany. At Meran, Germany, one was recently played, with Harry Field at the piano and the composer conducting; it was rapturously received. Stransky, Berlin, Sahla, conductor at Bückeburg, and Winderstein, the Leipzig conductor, are among those who have shown deep interest in Kranich's "Rhapsodies."

"Louise" was revived in Cologne with scant success.

Dortmund celebrated its Reger festival, May 7, 8 and 9.

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MUSIC SUPERVISORS' NATIONAL CONFERENCE.

The third meeting of the Music Supervisors' National Conference was held in Cincinnati May 3, 4, 5 and 6, in conjunction with the Cincinnati May Music Festival. This was one of the most representative meetings in the history of public school music. The session was opened Tuesday morning by B. F. Dyer, superintendent of the public schools of Cincinnati. Mr. Dyer's address was of particular interest as it told of the co-operation between the high school and the art and music schools of the city. After the response to the welcome, the president, E. L. Coburn, gave a résumé of school music in the United States during the last twenty-five years. Tuesday afternoon Douglas Powell, of the Cincinnati College of Music, gave a talk on the "Child's Voice." A. J. Gantvoort gave a short account of what is being done to secure an authorized arrangement of our national songs. A thoroughly alive and interesting paper, "Music in the Normal Schools and Colleges," by D. R. Bebbard, director of Music State Normal School, Kirksville, Mo., was of particular interest as the Kirksville Normal School was one of the first institutions to put music on an equal basis with other major subjects. The discussion was led by Clyde E. Foster, of the State Normal School, Ypsilanti, Mich.

Wednesday morning was spent in visiting the Cincinnati schools under the direction of Walter Aiken, supervisor of music, and the afternoon was largely given over to the discussion of the work observed. Before this discussion most of the supervisors attended the rehearsal for the "Children's Crusade," which was held Friday evening. There was a chorus of 700 children, drilled by Mr. Hartzell, of the Cincinnati public schools, and the performance was one of the best of the entire festival. One of the most important papers, "Standardizing of Sight Reading," was given Thursday morning. This was a composite paper, prepared by twelve representative music supervisors and reported by Elsie Shawe, supervisor of music, St. Paul, Minn. The discussion was led by Frances E. Clark, supervisor of music, Milwaukee, Wis. Unfortunately, time did not permit a full discussion of the paper. It was followed by a paper on the "A. B. C. Methods," by T. P. Giddings, supervisor of music, Oak Park, Ill. The session adjourned Thursday afternoon to attend the symphony concert.

Friday morning was devoted largely to high school music. Osborne McConathy, of Chelsea, Mass., was not present, but sent his paper on this subject. The discussion was led by Will Earhart, of Richmond, Ind., who is doing more in high school music than any one else in the Middle West. John S. Collins, assistant superintendent of schools, St. Louis, Mo., gave a most interesting and valuable talk on the "Educational Value of Music in the Public Schools," which was of especial interest as showing the estimation put upon music by educators who are not engaged in this particular line. One of the most illuminating papers was that sent by Benjamin Jepson, supervisor of music, New Haven, Conn., and the dean of music super-

visors. He wrote his reminiscences of forty-six years in music supervision.

This Music Supervisors' Conference, which is a comparatively new organization, bids fair to be one of immense importance. Here better than anywhere else can members of the profession meet and discuss most intimately the problems of this very important branch of music work.

MARY REID PIERCE.

Eleanor Spencer's London Debut.

It is always interesting to observe the development and artistic achievement of one, who, having begun her career as a "child pianist," steadily advances in general musical knowledge and comprehension, until she is finally recognized as one possessing all the attributes of a great



ELEANOR SPENCER.
Pianist.

pianist. Such is Eleanor Spencer. In 1900, when but nine years of age, she was heralded as a "wonder child" throughout the Western section of the United States. She has a scrap book of that period full of the most laudatory notices. The late William Mason, and also Dudley Buck, wrote her the most enthusiastic letters, prophesying the

greatest success. After extensive study in America Miss Spencer came abroad to continue her work with Leschetizky and Harold Bauer. Last month she made her London debut at Bechstein Hall, under the management of Daniel Mayer, when she played prelude and fugue, A minor (Bach-Liszt); variations, C minor (Beethoven); rhapsodie, op. 79, No. 2, capriccio, op. 76, No. 2 (Brahms); two etudes, berceuse, andante spianato, grand polonaise (Chopin); romance in F major (Rubinstein); etude (Arensky); "Au Claire de Lune" (Debussy); tarentelle, op. 39 (Leschetizky).

The London press spoke in terms complimentary to the young artist as the following excerpts affirm:

She is a pupil of Leschetizky and, as might be expected, has a technique of the large and comprehensive order . . . the tone is certainly good, the quality sonorous. Her style is essentially vigorous and yet intelligent, and there was a distinctly good interpretative conception displayed.—*Full Mall Gazette*, April 29, 1910.

With the excellent credential of being a pupil of Leschetizky, Eleanor Spencer gave a piano recital at Bechstein Hall yesterday, and also made her first appearance in England. She has clearly taken the fullest advantage of her opportunities.—*Morning Post*, April 29, 1910.

Eleanor Spencer gave a vigorous rendering of the Beethoven variations in C minor. Miss Spencer was heard to advantage in two short Brahms pieces, the latter being given very neatly and effectively, and the pianist's playing of the Chopin dramatic etude in C minor was one of the best things of the afternoon.—*Daily Telegraph*, April 29, 1910.

Eleanor Spencer revealed pianistic abilities of an exceptionally promising nature. A pupil of Leschetizky, Miss Spencer's playing throughout her recital reflected those characteristics that are always associated with her master's methods, namely, strength of touch and intellectual control. Her playing was tempered with the contrastive tone coloring and thoughtful expression which revealed the pianist's artistry and musicianship in a most favorable light.—*Evening Standard*, April 29, 1910.

MacFadyen Songs Popular.

Alexander MacFadyen's songs are ever growing in popularity. "Love is the Wind" was sung by Corinne Rider-Kelsey at her recital given before the Amateur Musical Club in Peoria, Ill. John Barnes Wells sang MacFadyen's "Spring's Singing" last week at a musical given in Carnegie Hall, New York. Frederick Carberry, the Chicago tenor, sang MacFadyen's "A Birthday Song" at his recital given before the Culture Club, Milwaukee, Wis.

Letters at the Offices of The Musical Courier.

A letter addressed to the following person can be found in this office, and will be delivered on presentation of credentials: Leandro Campanari.

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Munczy's Magical Music.

The fascination wrought by Hungarian gypsies with their violins is largely responsible for the very handsome fortune left by the recently deceased Louis Munczy. This gypsy music appeals especially to ladies of a melancholy or dreamy temperament. The Empress Elizabeth would listen to Munczy by the hour; other ladies tore their jewels off their necks and threw them at his feet. Members of the highest circles of the Austrian nobility have been known not to throw their jewels only, but their hearts as well at the feet of some obscure gypsy violinist, and give up all the comfort and luxury of the ancestral chateau in order to follow their hypnotizer about the world and pass their lives in mean lodgings. It is surely highly probable that Orpheus

himself was a Hungarian gypsy. There is something in the Slavonic nature which makes the violin utter its whole heart. No doubt, as M. Kubelik has said, it is their "more passionate temperament," and by virtue of this they still rule the world both as executants and conductors. Even Leipzig owns their sway.—London Evening Standard.

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—Cleveland Leader.

A Brief on Breathing.

Scientists of Europe have lately been conducting experiments in the art of breathing, and as a result have discovered some interesting conclusions. The theory is advanced that by abnormal control of the breathing powers, the breath being held for an unusually long time, a person may "ascend into the astral realm" and commune with things higher up. One of the scientists claims to have demonstrated that rapid breathing of pure air acts as an anesthetic and renders a person immune to pain as long as it is maintained. Of course, after the rapid inhalations cease the pain will be felt. By a little training a person may induce sound sleep by deep and rapid breathing for a few minutes.—Answers.

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